



ESRA CONFERENCE 2017

Shakespeare and European Theatrical Cultures:
AnAtomizing Text and Stage

27-30 July, Gdańsk

BOOK OF ABSTRACTS

2017 ESRA Congress programme

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AnAtomizing Text and Stage

27 – 30 July 2017

Organisers: University of Gdańsk and Gdańsk Shakespeare Theatre

I. PLENARY SPEAKERS

1. Peter Holland

University of Notre Dame, USA

"Forgetting Shakespeare Performance"

This paper will range widely across the topic of Shakespeare and forgetting before concentrating on the ease with which performance is forgotten.

Peter Holland is McMeel Family Professor in Shakespeare Studies in the Department of Film, Television and Theatre, and Associate Dean for the Arts at the University of Notre Dame. He moved there in 2002 from the UK where he was Director of the Shakespeare Institute in Stratford-upon-Avon. He is co-General Editor for a number of series, including *Oxford Shakespeare Topics* (Oxford University Press), *Shakespeare in the Theatre* (Arden Shakespeare), *Great Shakespearean* (Bloomsbury Academic) and the *Arden Shakespeare 4th* series. He is Editor of *Shakespeare Survey*. He was elected Chair of the International Shakespeare Association in 2017. He is currently editing *King Lear* for *Arden 4* and writing a book on *Shakespeare and Forgetting*.

2. Diana E. Henderson**Massachusetts Institute of Technology, USA****"Hard Hearts and Coronets: Anatomizing Resistance and Community with Shakespeare Now"**

After a year of Shakespearean commemorative celebrations, “the fierce urgency of now” has intruded upon scholarly pursuits and theatrical events in more incongruous ways. In the US, making Shakespeare our contemporary has led to death threats directed at that (seemingly) most benign of theatrical subgenres, the outdoor summer festival. In Europe, the uncertainty unleashed by the Brexit referendum challenges border crossings and collaborations, while the core issues of violence and inequity that have prompted mass migrations grow ever more grotesque; at the same time, remarkable performances and conferences provide precious, fragile occasions for considering what boundary-crossing Shakespeares can do. Both celebrating and resisting comedy as a genre and humor as a nationalized fiction, this talk reflects upon the recent *Merchant in Venice* project and a classic Ealing Studio film to examine the errant, timely potential of the outsider, the literary, and the academic observer.

Diana E. Henderson, Professor of Literature and MacVicar Faculty Fellow at MIT, is the author of *Collaborations with the Past: Reshaping Shakespeare Across Time and Media*, *Passion Made Public: Elizabethan Lyric, Gender, and Performance*, and many scholarly essays. She edited Routledge’s *Alternative Shakespeares 3* and Blackwell’s *Concise Companion to Shakespeare on Screen*, and (with James R. Siemon) is co-editor of the annual *Shakespeare Studies*. Henderson served as President of the Shakespeare Association of America in 2014, and has worked as a dramaturg and professional theatrical consultant in the US and Europe. She is currently involved in both online and performance projects, including MIT’s Global Shakespeares curricular and archival initiatives and an aligned MITx module drawing on *The Merchant in Venice* project.

3. Malgorzata Grzegorzewska**University of Warsaw, Poland****“Shakespeare's curtain. The stage revealed or the stage re-veiled?”**

In their reflections concerning the phenomenology of perception, contemporary philosophers stress the difference between being witness to the “extravagant rhapsody” of the visible (J.-L. Marion) and the purposefulness of looking which involves “concentrating diffuse visibility” (M. Merleau-Ponty). In traditional, classic realist theatre our perception is controlled by the curtain which rises at the beginning and is lowered at the end of the performance (or of each act). In early modern plays, on the other hand, the audience was frequently reminded of the “extravagant rhapsody” of the casually visible, for instance when they saw the shape-shifting clouds floating over their heads during performances in open-air theatres. Shakespeare, however, also made ample use of a kind of curtain: the traverse or hangings which allowed him to separate the action displayed on the stage from that which – at least for the time being – had to remain hidden and secret. In *The Winter’s Tale*, for example, the curtain concealing the statue of Hermione statue brings to mind the veil which covered the face of Alcestis raised from the dead at the end of Euripides’s play. It may thus add to the mystery enveloping her apparent resurrection. The use of a space

of concealment/discovery not only enhances the dramatic effect, but opens theatre to the incandescence of that which remains partly (or temporarily) out of sight. In my paper, I will try to analyse the interplay of concealment and discovery in contemporary performances of Shakespeare's plays. In other words, I wish to show how the phenomenology of the (in)visible gives way to the metaphysics of the revealed in contemporary theatre.

Małgorzata Grzegorzewska is Professor of British Literature and current Head of the Institute of English Studies at the University of Warsaw. She has published extensively on William Shakespeare, English drama and poetry of the 16th and 17th century. Her first book, *Medicine of Cherries. English Renaissance Theories of Poetry* (Institute of English Studies UW, 2005), dealt with the impact of the Reformation on English Renaissance poetics. Her most recent books include a study of George Herbert's poetry viewed through the prism of Jean-Luc Marion's philosophy of donation (*A Gift for Our Times. George Herbert and Post-Phenomenology*, Peter Lang 2016); and a collection of meditations on the interplay of divine Word and literature: *Światłocienie. Osiem odśłon Słowa w literaturze brytyjskiej od Hopkinsa do Hughesa* [Literary Chiaroscuro. Eight Glimpses of the Word in British Literature from Hopkins to Hughes, Homini, forthcoming]. She has also co-edited (with Jean Ward and Mark Burrows) two volumes of essays devoted to the intersections of poetry and theology: *Breaking the Silence* (Peter Lang 2015) and *Poetic Revelations* (Routledge 2016). Her main areas of interest include the connections between literature, philosophy and theology (in her research she focuses on the existentialist thought of Søren Kierkegaard, René Girard's theory of mimetic rivalry and Jean-Luc Marion's philosophy of donation). Together with Abbot Szymon Hiżycki OSB she convenes a cycle of workshops *Poetry and Meditation* in the Benedictine Monastery of Tyniec.

II. PANELS

PANEL 1: “Shakespearean hybridities: Appropriations, gestures, alternative realities”

Convener: Martin Procházka, Charles University, Czech Republic

In his “Foreword” to the volume *Philosophical Shakespeares* (2000), Stanley Cavell points to Shakespeare’s “appropriability” as a potential explanation for his uniqueness. For Cavell, “the idea of appropriability is not meant to prejudge the degree to which lines, scenes, plays may resist certain appropriations less or more than others;” instead, it helps in “assessing cultural position.”¹ The papers in this panel discuss Shakespeare not as an inherent attribute of any text or production but as a marker of “appropriability” resulting from a cultural consensus in every age. Through the lens of the theoretical concept of hybridity, the proposed panel offers innovative contributions to our ongoing deliberations about author Shakespeare and his works. These contributions understand hybridity both ontologically, since no unmediated, authentic presence of Shakespeare’s works exists, as well as performatively, since these works function as “interfaces” facilitating cultural communication. Our contributions draw on recent works such as *Shakespeare and the Ethics of Appropriation*² and recent articles in the *Journal Borrowers and Lenders* and *Multicultural Shakespeares*,³ but our proposed panel will argue that the potentiality of Shakespeare’s appropriations arises in the structural openness of Shakespeare’s works, whereas ethical implications are secondary, referring only to the impact of individual appropriations.

Panellists:

1. Márkus Zoltán, Vassar College, USA

“The (Un)timeliness of Shakespeare’s Hybridity”

With the aid of a specific (or idiosyncratic) understanding of the concept of appropriation that suggests appropriations are reciprocal manoeuvres of hybridization that negotiate and construct both their subjects and their objects at the same time, this contribution investigates Shakespeare as a cultural hybrid produced in various historical and cultural contexts. This paper accepts the view that Shakespeare’s works have no immediate, unmediated authentic presence; they are always already displaced. At the same time, it proposes that temporal

¹ Stanley Cavell, “Foreword,” *Philosophical Shakespeares*, ed. John J. Joughin (London and New York: Routledge, 2000) xiii.

² Ed. Alexa Huang and Elizabeth Rivlin (Basingstoke and New York: Palgrave Macmillan 2014).

³ <http://www.borrowers.uga.edu/>, ISSN 1554-6985. Gen. Eds. Christy Desmet and Sujata Iyengar, University of Georgia; <http://www.degruyter.com/view/j/mstap>, ISSN 2300-7605. Eds-in-Chief Krystyna Kujawińska-Courtney and Yoshiko Kawachi. University of Łódź.

dimensions of Shakespearean appropriations remain crucial: the “originality” of Shakespeare’s plays rests in the (ongoing) history of these appropriations. In this sense, Shakespeare’s originality is not an inherent feature of his plays but a retroactive and relational outcome of appropriating Shakespeare. By drawing on current philosophical debates about perdurantism versus endurantism as well as “polychronicity” versus “multitemporality,” this contribution aims at finding ways in which we can productively historicize the cultural hybrid we call Shakespeare.

Zoltán Márkus is associate professor of English at Vassar College (New York, USA). His publications have focused on the cultural appropriation of Shakespeare, foreign Shakespeare, Shakespeare in translation, Shakespeare on stage and film as well as on Shakespeare and performance studies. He has recently completed a book manuscript entitled *Shakespeares at War: Cultural Appropriations of Shakespeare in London and Berlin during World War II* and is working on research topics such as detractors of Shakespeare, Shakespeare demythologized and re-mythologized today, as well as modern and postmodern translation theory (especially in East-Central European contexts). His recent publications include “Unser Shakespeare in 1940” in *The Book in History, The Book as History* (New Haven: Yale UP, 2016), “Violence in Jacobean Drama: *Macbeth*, *The Revenger’s Tragedy*, *The White Devil*, and *The Changeling*” in *A Companion to British Literature. Vol. II: Early Modern Literature 1450-1660* (Oxford: Blackwell, 2014), and “Jan Kott—In the West” in *Empson, Wilson Knight, Barber, Kott* in the series *Great Shakespeareans*, Vol. XIII (New York: Continuum, 2012).

2. Pavel Drábek, University of Hull, UK/ Masaryk University, the Czech Republic

“Play as ‘the Store-house, and the shop | Of the whole Body’: Commensalism in Shakespeare’s theatre and Zich’s synthesis theory”

This paper arises from a fascination by the hybrid and composite nature of theatre in that it brings together, within one unity, multiple disciplines, arts and impulses. This paper builds on the theory of the theatre as a synthesis of individual creative components, as formulated by the founder of theatre semiotics Otakar Zich (1879–1934) in his seminal work *Estetika dramatického umění* (The Aesthetics of Dramatic Art, 1931). Combining it with the biological (anthropological) concept of symbiotic coexistence of multiple organisms known as *commensalism* (‘sharing the same table’), the paper analyses selected Shakespeare’s plays and their characteristic capacity of unifying multiplicity. For centuries, one of the qualities most cherished in Shakespeare’s dramaturgy has been its “myriad-minded” variety, its *multum in parvo*, and an overwhelming richness that creates an illusion of universalist exhaustiveness. This paper argues that this commensalistic hybridity of Shakespeare’s work is particularly conducive to cultural translations and appropriations.

Pavel Drábek is Professor of Drama and Theatre Practice at the University of Hull and collaborates with the grant project on the theatre theorist Otakar Zich at his former Masaryk University. His interests range from early modern drama and theatre in Europe, through drama translation, music theatre to theatre theory. He has published on translations of

Shakespeare (*České pokusy o Shakespeara* (Czech Attempts at Shakespeare), 2012), on John Fletcher (*Fletcherian Dramatic Achievement: The Mature Plays of John Fletcher*, 2010), on seventeenth-century English comedy in Germany, on early modern puppet theatre, and on theatre structuralism (collaborating with the StruG Project, Masaryk University). He is an opera librettist (mostly for composer Ondřej Kyas), playwright and translator. He is currently finishing a monograph *Adapting and Translating for the Stage* (Bloomsbury).

3. Martin Procházka, Charles University, Czech Republic

“Early Modern Cultural Hybridity: Bartholmew Fair as a Heterotopia of Hamlet”

This contribution is a case study that offers a synthesis of the approaches presented in the previous two papers. Ben Jonson's *Bartholmew Fair* is a unique case of an early appropriation of the hybrid and heterotopic potential of Shakespeare's drama. Confronting its poetic nature and features of popular culture with the crudeness of consumerism and emerging market economy, it fundamentally transforms important thematic and theatrical features of *Hamlet*: the Ghost and the Mousetrap. Using allegorical implications of a classical story of Damon and Pythias (and the Syracuse tyrant Dionysius), alluded to in Hamlet's comment (3.2), and simultaneously transposing the play-within-the-play into a farcical, hybrid puppet show, Jonson's travesty opens up the tragic plot of *Hamlet* and its themes of theatre as a revelation of truth and a vehicle of justice into a heterotopia, where some key political, moral and aesthetic problems of the day are “simultaneously represented, contested and inverted” (Foucault, “Of Other Spaces”). The theatrical sign of this heterotopia, the puppet of the Ghost (Dionysius) points to the theoretical as well as practical problems of the time (spectrality, commodification and the contested status of theatre) and, paradoxically, inaugurates a modern utopian view of theatre as a force of social control, integration and harmonization.

Martin Procházka is Professor of English, American and Comparative Literature and Head of the Department of Anglophone Literatures and Cultures at Charles University, Prague. He is the author of *Romantismus a osobnost* (Romanticism and Personality, 1996), a critical study of English romantic aesthetics, Coleridge and Byron, *Transversals* (2007), essays on post-structuralist readings of English and American romantics, *Ruins in the New World* (2012), a book on the use of ruins and alternative histories in America, and a co-author (with Zdeněk Hrbata) of *Romantismus a romantismy* (Romanticism and Romanticisms, 2005), a comparative study on the chief discourses in the West European, American and Czech Romanticism. With Zdeněk Stříbrný he edited a Czech encyclopaedia of Anglophone literatures (1996, 2003). Among his other publications there are book chapters and articles on Shakespeare, Romanticism and Poststructuralism. He is the founding editor of the international academic journal *Litteraria Pragensia*. He was the Local Convener of the 9th World Shakespeare Congress (2011). Now he is the Trustee of International Shakespeare Association, Visiting Professor at the Universities of Kent and Porto, and Corresponding Fellow of the English Association.

PANEL 3: “*Hamlet*: experiment – experience”**Convenor: Aneta Mancewicz, Kingston University, UK**

In this interdisciplinary panel, scholar-practitioners address the multiple dimensions of adapting Shakespeare in contemporary arts practice. Using *Hamlet* as a key source, the team takes a ‘global kaleidoscope’ (Litvin) approach to contexts, and to the uses of new media technologies in making contemporary work. Reflecting on a Practice as Research process, the question of how to respond ethically to a conflicted world resonates from *Hamlet* to contemporary crises. The panel is accompanied by an immersive installation on *Hamlet*, which will be presented at the ESRA conference and at the ShakespeareOFF Festival.

Panellists:**1. Robin Nelson, Manchester Metropolitan University, UK****“Practice as Research process and methodology”**

Robin Nelson is Professorial Fellow at the University of London, Royal Central School of Speech and Drama and Emeritus Professor at Manchester Metropolitan University. His teaching and research has focused on intermedial theatre, TV drama and Practice as Research among other topics. He has contributed substantially to the IFTR Intermediality in Theatre and Performance working group and was a member of the Research Excellence Framework panel for Music, Drama and Performing Arts in 2014. Some of his publications include *Practice as Research in the Arts* (Palgrave Macmillan, 2013) and *Mapping Intermediality in Performance*, co-edited with Bay-Cheng, Sarah et al. (Amsterdam UP, 2010).

2. Chiel Kattenbelt, Utrecht University, the Netherlands**“Intermediality and digital media in performance”**

Chiel Kattenbelt is Associate Professor in Intermediality and Media Comparison at Utrecht University. His teaching and research focuses on theatre and performance theory, media theory, intermediality, aesthetics and semiotics. He is founding member and former co-convenor of the IFTR Intermediality in Theatre and Performance working group and member of the advisory board of the International Society for Intermedial Studies. Among his publications are *Intermediality in Theatre and Performance*, co-edited with Chapple, Freda (Rodopi Publishers, 2006) and *Mapping Intermediality in Performance*, co-edited with Bay-Cheng, Sarah et al. (Amsterdam UP, 2010).

3. Eric Joris, CREW, theatre company from Brussels

“Introduction of CREW and the project”

Eric Joris is the artistic director of CREW, a Brussels-based art collective that operates on the boundary between art and science, between performing arts and technology. His background comprises filmmaking, visual arts, economics, and industrial design. Originally active as a cartoonist and strip designer between 1990 and 1996 (*Chelsy*, *Les Cuisiniers Dangereux*), Joris switched to digital painting in 1995 and started to experiment with new media and performance, using ‘multimedia as a prosthesis’. He continues his media experimentation with CREW, which he established to develop his performance and research practice.

CREW is a Brussels-based intermedial performance group with an artistic, research and pedagogical agenda. It collaborates with other artists and collectives, such as the Dutch Urland collective. CREW has an outspoken fascination with how technology is changing us and the understanding of our embodied selves in an increasingly digital world. The company has been a pioneer in the development of immersive media. It creates hybrid forms and presents them in various settings (performance arts and visual arts festivals, large public events, and academic conferences) across Europe, China, Canada and the US. CREW is structurally funded by the Flemish Government and the Flemish Community Commission. Urland is funded by the Rotterdam Government and Het Rotterdamse podiumfonds.

4. Aneta Mancewicz, Kingston University, UK

„Adaptation and European Shakespeares”

Aneta Mancewicz is a Senior Lecturer in Drama at Kingston University and Senior Fellow of the Higher Education Academy. Her teaching and research focuses on Shakespearean performance, intermediality and European theatre. She is a Book Reviews Editor for the International Journal of Performance Arts and Digital Media and former co-convenor of the IFTR Intermediality in Theatre and Performance working group. Her monographs include *Intermedial Shakespeares on European Stages* (Palgrave Macmillan, 2014) and *Biedny Hamlet* [Poor Hamlet] (Księgarnia Akademicka Press, 2010).

PANEL 4: “Reviewing Shakespeare: continental Europe’s voices and silences”

Convener: Janice Valls-Russell, Research Institute for the Renaissance, the Neo-Classical Era and the Enlightenment (IRCL), University Paul-Valéry Montpellier 3 and French National Centre for Scientific Research (CNRS), France

Respondent

Lois Potter, University of Delaware, Newark, DE, USA

The ESRA 2017 Congress in Gdansk provides us with a fine opportunity to address theatre reviewing from a continental European perspective, so as to hear other voices and thereby enrich our collective knowledge and experience. The panellists will consider the subject from a number of different approaches – historical, cultural, stylistic, etc. While their contributions will tend to cover countries they are more familiar with (Germany, Italy, Poland, Rumania), the aim of this panel is also to welcome responses from members of the audience so as to paint a wider European scape. It is important that discussions should also include national contexts where there has been, or there still is, little or no theatre reviewing, especially academic.

Here are just a few of the many issues that will be addressed by the panellists and opened up to discussion: Is reviewing Shakespeare in performance the same in Poland or Italy or Germany? Is there a field for academic reviewing? How does the press cover productions? What are their yardsticks? Do reviews of Shakespeare productions open onto political issues, contemporaneous concerns (migrations, discrimination, terrorism), or other cultural icons (such as, say, Star Wars)? Do national productions receive different treatment from international ones? Is it easier to write a review for an international publication (academic, print or online) than for the national media, which might go for more politically correct approaches (as happens in the UK)? Are reviewing formats evolving, providing a wider outreach: academic, press, but also blogs or FB or tweeting?

Panellists:

- 1. Bettina Boecker, University of Munich, Munich Shakespeare Library, Germany**

“Shakespeare Reviewing in Germany”

German theatre is multi-centered and receives a comparatively large amount of state subsidies. The big, high-profile houses in Berlin, Hamburg, Munich or Cologne, beacons of one of the most innovative theatre scenes in Europe, coexist with a plethora of smaller regional theatres, whose agenda can be quite different from that of theatres in the large cities. State as well as municipal theatres are financially more independent of their audiences than theatres elsewhere in Europe. Both these factors, I argue, decisively shape Shakespeare reviewing in Germany.

I begin by looking at the printed press and attempting to gauge the yardsticks on which newspaper reviewers rely to determine the quality of a production: how do the achievement

of the actors, visual criteria (costumes, stage design), choice of translation, perceived originality, political relevance, faithfulness to the text (*Werktreue*) factor into a given critic's evaluation of a Shakespeare production? Does the regional press differ from the national press in this respect? When does a production "make it" into the national press, and how do occupational conditions at regional/national newspapers play into this process? I will also look at the fate of the *Großkritiker* (the "grand critic", a term first coined for reviewers like Alfred Kerr and Friedrich Luft) in the last twenty years or so, as well as explore the way reviewers position themselves between a theatre scene that tends to think of itself as avant-garde and anti-bourgeois on the one side and a (supposedly?) more conservative target audience of newspaper readers on the other. Special attention will be paid to the exuberant, linguistically playful style characteristic of many reviews.

In a second step, I turn to other platforms for Shakespeare reviewing: trade journals like *Theater heute*, *Theater der Zeit* and *Die Deutsche Bühne*, which address an audience of theatre professionals and aficionados; *nachkritik.de*, a website established in 2007 specifically to counter what one of the founders described as the "one-way tendencies" of theatre criticism; and finally *Shakespeare-Jahrbuch*, which, much like *Shakespeare Survey* or *Cahiers Elisabethains*, runs a comprehensive section of academic reviews every year. I compare the style, standards and implied audience of reviews in these publications to those of newspaper reviews, aiming to convey a sense not only of the medial and institutional framework for Shakespeare reviewing in Germany, but more specifically of the expectations that German reviewers collectively bring to productions of this particular dramatist.

Bettina Boecker is a Senior Lecturer at the University of Munich, as well as executive officer and research librarian at the Munich Shakespeare Library. She has published on a variety of early modern topics, but is particularly interested in the popular culture of the period and Shakespeare's afterlives. Other interests include children and children's literature in the early modern period, Cold War Shakespeare, and Shakespeare in performance. She is a contributor to the *World Shakespeare Biography* and compiles the annual list of German Shakespeare productions for *Shakespeare Jahrbuch*.

2. Anna Maria Cimitile, Dipartimento di Studi letterari, linguistici e comparati, Università degli studi di Napoli "L'Orientale", Italy

"Reviewing Shakespeare in Italy"

In Italy theatre criticism, in the form of the newspaper theatre review, emerged in the first half of the nineteenth century. In the following century, intellectuals such as Antonio Gramsci and Piero Gobetti wrote regular drama review columns for Italian newspapers; Gramsci's reviewing activity was deeply influenced by his political agenda. In the second half of the same century, the Sixties saw the emergence of 'militant criticism' (*critica militante*); Franco Quadri, founder in the Seventies of the annual catalogue *Patalogo*, in which especially theatre stagings of the previous year were indexed, and Roberto De Monticelli, the first to reflect on the crisis of 'militant criticism' in the Seventies and Eighties in Italy, were among the most influential theatre critics. Yet, for all the long-standing, fervid activity of writing about theatre shows, the form or genre of the theatre review proper is not really present in academic

journals, which, except for sporadic occasions, tend not to publish theatre reviews as such but include evaluation of performances in the scholarly articles instead. Since the end of the twentieth century and throughout the twenty-first century, theatre criticism has increasingly moved to the virtual space of the web, a site which enables a form mediating between divulgation and academic reviewing. My reflection on the contemporary practice of reviewing Shakespeare in Italy shall take into account the history of theatre reviewing I have briefly outlined. I shall look to selected websites of theatre criticism to see the style of reviews and in order to consider the following: Is there a militant criticism when it comes to Shakespeare theatre today? Is Shakespeare, as 'global capital', an occasion for opening onto local or national political issues, first in the staging and then in the review? More specifically, I shall consider, among the others, two recent performances in reviews: Luca De Fusco's *Macbeth* (2016) and Àlex Rigola's *Giulio Cesare* (2016). As the performances promote each a different 'actuality' of Shakespeare, my aim is also to look to the ways this difference is possibly reflected in the reviewing of the two.

Anna Maria Cimitile is Associate Professor of 'English Literature' at the Università degli studi di Napoli 'L'Orientale'. She has written books and articles on Shakespeare and Shakespeare in performance, contemporary rewritings of Shakespeare and digital Shakespeare, postcolonial theory and literatures.

3. Urszula Kizelbach, Adam Mickiewicz University, Poland

"The Polish (Shakespearean) stage in a post-transformational and global context"

Over 25 years have passed since the first free parliamentary elections in Poland and since the ground-breaking theatrical premiere of "Hamlet IV" directed by Andrzej Wajda in Cracow. Critics and academics point out the fact that a new type of drama has emerged, which responds to the new capitalist reality and the new audience raised watching Hollywood films, updating their profiles on Facebook, posting photos on Instagram, playing online games. Shakespearean stage productions reflect social, political and economic changes in the rapidly transforming Polish reality, which has given rise to a modern type of audience, whose sensitivity is shaped by popular music, the cinema and the mass culture. Contemporary Polish directors, e.g. Jan Klata, Grzegorz Jarzyna, Krzysztof Warlikowski, Anna Augustynowicz, Maja Kleczewska have recognized that the mass culture and canonical works can be combined and, as Michał Zadara claims in an interview, that canonical texts can express new messages in new forms. The new approach to the audience and to the canon led to the new poetics of "post-dramatic theatre". The new aesthetics gives new rights to the directors, for instance Maja Kleczewska creates her *Macbeth* (2004) that is full of kitsch and references to pop culture. For the same reason, Jan Klata sets his *Hamlet* (actually *H.*, 2004) in the Gdańsk Shipyard, infusing his adaptation with the music of The Doors, Metallica and U2. Polish theatre critics recognize and comment on some key transformations in dramaturgical aesthetics and the directors' approaches to canonical texts.

Urszula Kizelbach is Assistant Professor in the Department of Studies in Culture at Adam Mickiewicz University in Poznań, Poland. She specializes in literary pragmatics, in particular the pragmatic analysis of Shakespearean drama. She is also interested in Shakespeare on Screen. She published a book on power in politics in Shakespeare's chronicle plays viewed from the perspective of sociological role-theory and linguistic politeness and impoliteness titled *The Pragmatics of Early Modern Politics: Power and Kingship in Shakespeare's History Plays* published by Rodopi/Brill in 2014. Her research interests have recently focused more strongly on historical pragmatics and stylistics.

4. Nicoleta Cinpoș, University of Worcester, UK

“Live and let ... die? – Shakespeare and/in Romanian Reviewing”

This paper aims to map the relationship between Shakespeare *and* Romanian reviewing. The retrospective look, both tedious and brief, begins in the nineteenth century, with the arrival of Shakespeare's plays in the region, and takes stock of key shifts in the practice since.

Like his first plays performed (from French translations for the neo-classical stage craze), Shakespeare reviewing was of foreign import. An intellectual exercise steeped in the period's literary critical practice, it had a formative and normative mission for both the stage practice and the public response, one that cast Shakespeare in a lead role in the establishment of Romanian national theatres. Key literary figures at the helm of the theatre life dominated Shakespeare production and reception well into the twentieth century, with reviewing in the major literary periodicals becoming attuned to the arrival of naturalism in stage practice, the need for new translations (from English) and the emergence of the director.

Having survived the two wars, these developments were stopped in their tracks by the arrival of socialist realism of Soviet hue. Indigenised under duress, socialist realism recruited reviewing, like every form of (cultural) production, to its grandiose project of constructing the 'new man' in its own image. Key to this project was the launch of the journal *The Theatre* (1956), the first and only specialised publication, specifically tasked with bringing the aesthetic production in line with the regime's ideology. Employed as the yardstick for theatre production, the monthly became a Trojan horse of sorts. Empowered by its monopoly, between 1965 and 1989, it disseminated viewing and reviewing strategies that circumvented the tight artistic normativity and censorship – and Shakespeare, a 'classic that cannot be banned', was at the heart of this form of survival. Denied its basic critical function – to interrogate the stage performance and its reception, and facilitate the conversation between the partakers in the process – Shakespeare reviewing focused on unpacking the complex 'theatricalisation' of stage practice in the 'metaphorical realism' vein, in a linguistic game of dissent in which artists, reviewers and audiences colluded.

After the fall of the communist regime in 1989, reviewing joined in the general euphoria as 'cartographer' of the newly gained freedom -- of speech, movement and expression. Focusing both on catching up with pasts denied and keeping up with the present, reviewing began to engage with its own plurality and identity. It faced rapid diversification and competition, both within and without, with the added difference that both artists and audiences could and indeed did join in the conversation.

A snapshot of the current state of affairs reveals that on print, live and virtual platforms, in specialist quarterlies (*Theatre Today*, *The Stage*, *Studia Dramatica*) and websites (Yorick.ro and ArtAct), local and national journals on the entire political spectrum, lucrative business and vanity projects, old voices and new, theatre professionals and journalists, avid bloggers and theatre aficionados compete for an increasingly heterogeneous and unidentifiable audience. In recent years, theatre criticism has been interrogating its own meanings and means – disputing its role, scope, hierarchies, and affiliations – in a series of national events and publications. Shakespeare reviewing, however, has remained invisible in the debate, despite the fact that Shakespeare performed is thriving on national, regional, professional and university stages, as well as in a longstanding exclusive international biennial festival, and driving changes in the practice. With Shakespeare in performance at the margins of academic scholarship and Shakespeare making fleeting appearances in survey modules on literary history, theatre history and occasionally directing trends (in the three respective degrees that cumulatively account for the background of most professional reviewers), there is some way to go in putting Shakespeare *in* Romanian reviewing.

Nicoleta Cinpoes is Principal Lecturer at the University of Worcester, where she teaches Shakespeare, Early Modern literature and culture, and Film Adaptation, and directs the Early Modern Research Group. She is author of *Shakespeare's Hamlet in Romania 1778–2008* (Mellen, 2010) as well as editor of, and contributor to, *Doing Kyd* (Manchester University Press, 2016). She has published articles in *New Theatre Quarterly*, *Shakespeare Bulletin*, *SEDERI*, *Testi e linguaggi*, *Arrêts sur scène*, *Theatrical Blends* and *Studia Dramatica*. Her latest piece: 'The 'Cumberbatch Hamlet': 'The very age and body of the time his form and pressure' (with Boika Sokolova), for *Cahiers Élisabéthains*, is available on the journal's OnlineFirst platform, pending publication in *Cahiers Élisabéthains*, 93 (July 2017).

PANEL 5: "Shakespeare on the Soviet Screen"

The plays of William Shakespeare formed a significant part of the output of the Soviet film industry in the years after the Second World War. While a number of Shakespeare films were made in the West over the same period, the Soviet film industry followed a significantly different path from that of Western film makers. Although the films of Grigori Kozintsev are recognised all over the world, most of the other Soviet Shakespeare films are scarcely known today, even within Russia.

Free from the purely commercial constraints of the Western cinema, Soviet film makers chose in the main to explore very different plays from those in the West. Whereas the English or American film makers made *Macbeth*, *Romeo and Juliet*, *Henry V* and *Richard III*, in Russia they filmed *Twelfth Night*, *Taming of the Shrew* and *Much Ado About Nothing*, the last of these several times. While there were exceptions to this rule on both sides of the Iron Curtain the pattern is visible. The possible explanations for this are many, rooted perhaps in Marx and Engels' own enthusiasm for Shakespeare, perhaps compounded by political concerns, conceivably affected by the attitude of the authorities to individual plays. Yet this

body of work has received little critical scrutiny. The panel seeks to introduce a number of questions in framing the discourse around some of these films, which range from those which have been seen widely in the West to those which are virtually unknown.

Boris Gaydin will offer a new appraisal of Sergey Yutkevitch's 1955 *Otello*, in the light of Yutkevitch's 1973 book *Shakespeare and Cinema*, looking back to his predecessors like Dmitri Buchowetski and also tracing Yutkevitch's influence on subsequent films of Othello. Michelle Assay will offer a reappraisal of Kozintsev's two Shakespeare films, using previously unpublished material from the archives and from Kozintsev's son to correct certain distortions in the received wisdom circulating in western scholarship. Ronan Paterson will explore the 1961 film of *Taming of the Shrew* by Sergey Kosolov, an unjustly neglected film which captures many of the elements of Alexei Popov's legendary stage production from the 1930s.

Convenors/Panellists:

1. Ronan Paterson, Teesside University, UK

“The Filming of The Shrew: A classic comedy from the Soviet Era”

During the Soviet period Shakespeare formed a significant part of the repertoire of film makers behind the so-called Iron Curtain. But while elsewhere in the world directors tended to favour *Macbeth*, *Hamlet*, or the History plays, in the Soviet Union the majority of directors filmed Shakespeare's Comedies. While Kozintsev and Yutkevitch stood outside this pattern, the state film industries of the Communist countries made four films of *Much Ado* alone in the period after the Second World War. While the Comedies had always been popular in Russia this tendency in the cinema is still remarkable. Among the various films of *Twelfth Night*, *Comedy of Errors*, *Merry Wives* and the aforementioned films of *Much Ado*, one film is of particular interest, the 1961 *Taming of the Shrew* (*Ukroschenie Stroptivoy*). This film is based upon the interpretation pioneered by the legendary theatre production by Alexei Popov. This film, interesting in its own right, has the added bonus for theatre scholars of revealing the way that one of the greatest of all Soviet theatre directors had produced what some would call a misogynist comedy in a theoretically egalitarian society. Directed by Sergei Kolosov, starring Alexei Popov's son Andrei as Petruchio, this film is a fascinating insight into a very different to filming Shakespeare from that prevalent in the rest of the world.

After several decades as an actor, director and producer, appearing in or directing Shakespeare's plays in nine European countries **Ronan Paterson** moved into the training of theatre and film practitioners. He has taught in universities and conservatoires all over the UK, and has been Head of Performing Arts at Teesside University for the last ten years. A frequent speaker at international conferences, he co-ordinated the William Shakespeare 400 conference at Elsinore in April 2016. He has published widely on *Shakespeare in Film*, *Shakespeare in Performance*, *Shakespeare in Comics* as well as on *Shakespeare's Histories*, a study of the Comedies and articles on individual plays. He is one of the editors of *Theatre International* (Kolkata) and also *The International Journal of Cultural Studies and Social Sciences*.

2. Michelle Assay, Université Paris Sorbonne, France/University of Sheffield, UK

“Grigori Kozintsev's Shakespeare: Distortions, Corrections and Additions”

This paper will re-examine briefly the existing material and scholarship regarding Grigori Kozintsev's Shakespeare films, pointing out and correcting certain received wisdom that has been circulating in Western literature. Deriving from this re-evaluation, the paper aims to provide a more complete and accurate picture of Kozintsev's Shakespearean output using previously unpublished material from the archives and reports by the filmmaker's son, Alexander.

Michelle Assay has a PhD from Université Paris Sorbonne and the University of Sheffield with a dissertation on the topic of *Hamlet in the Stalin era and Beyond*. Apart from publications in this area, on *Shakespeare and censorship* and on *Shakespeare and music*, she is founder and co-ordinator of an international research group on *Shakespeare in Central and Eastern Europe*. She is also collaborating with David Fanning, on a comprehensive life-and-works study of Mieczysław Weinberg. Born in Tehran, Michelle Assay (Eshghpour) studied in Kiev at the Tchaikovsky Academy, graduating with a ‘Magister’ degree in performance and musicology. She trained and worked as a theatre actor in Canada before returning to Europe to work with Carine Gutlerner at the Paris Conservatoire, where she obtained her Diplôme d’Etat and was laureate of piano competitions. She has performed as soloist and accompanist at various international venues and gives regular pre-concert talks, speeches and lectures.

3. Boris Gaydin, Moscow University of the Humanities, Russia

“Sergey Yutkevich’s *Othello* Revisited: A View from the 21st Century”

In this paper, I will summarize and compare the most interesting and original opinions on Sergey Yutkevich’s 1955 film *Othello* expressed both behind and beyond the Iron Curtain and after the collapse of the USSR. I will look at these views through the prism of Sergey Yutkevich’s own conception of the film he described in his book *Shakespeare and Cinema* (1973) and other publications. I will try to explain and analyse the possible influence of director’s predecessors (Dimitri Buchowetzki, Orson Welles) on him and his own impact on later productions and film versions of Shakespeare’s *Othello*.

Boris Gaydin is the Head of the Research Department of Digital Technologies, Center for the Theory and History of Culture, Institute of Fundamental and Applied Studies, Moscow University for the Humanities. Candidate of Philosophy (PhD) [2009]. He is a co-editor of a number of digital humanities projects, including the Information Research Databases *Russian Shakespeare* (www.rus-shake.ru), *Shakespeare’s Contemporaries* (www.around-shake.ru) and an electronic dictionary *The World of Shakespeare: An Electronic Encyclopaedia* (www.world-shake.ru). He is an executive editor of the academic journal *Knowledge. Understanding. Skill* (www.zpu-journal.ru). He has published more than 150 works on various issues of the philosophy of culture (in particular, on constants of culture, eternal images / iconic characters, the Shakespearean epoch and the reception and appropriation of Shakespeare’s legacy in contemporary culture).

PANEL 6: “Intersections of stage, text and film: new perspectives on Shakespeare and European theatrical cultures”

Panellists:

Maddalena Pennacchia, Roma Tre University, Italy

Melissa Croteau, California Baptist University, USA

Chair:

Douglas Lanier, University of New Hampshire, USA

This panel explores new perspectives on the interface between stage, text and film. When a stage production is filmed, an ephemeral performative text is transposed to a filmic text that functions as a palimpsest with layers of playtext, stage and film in dialogue. New dimensions of the playtext and stage production emerge, and new viewing experiences are opened up through the medium of film, emphasising the intermedial and transcultural aspects, even transforming European productions into potentially global experiences. Moreover the recording or event screening of particular stage productions may have implications in terms of the shaping of European cultural identities and historical events.

1. Maddalena Pennacchia, Roma Tre University, Italy

Maddalena Pennacchia explores the implications of the hybrid form of the filmed stage production, which mixes cinematic and theatrical techniques of performing and staging a play. She examines the National Theatre Live’s production of *Hamlet* (2016), with celebrity actor Benedict Cumberbatch in the title role, looking particularly at the production in the context of its Italian reception. The production was intended to celebrate Shakespeare’s 400th Anniversary, and in addition to reflecting on the nature of intermedial theatre and performance, this paper aims to understand how the ‘Britishness’ of the production interacted with the Italian identity of the audience. It considers, among other things, the strategies of marketing and the local use of subtitles (and therefore of a written translation on screen).

Maddalena Pennacchia is Associate Professor of English Literature at Roma Tre University (Italy). She is the editor of *Literary Intermediality: The Transit of Literature through the Media Circuit* (Peter Lang 2007), co-editor of *Questioning Bodies in Shakespeare’s Rome* (V&R Unipress 2010) and co-editor of *Adaptation, Intermediality and the British Celebrity Biopic* (Ashgate, 2014). Her publications include the monograph *Shakespeare intermediale. I drammi romani* (Editoria e Spettacolo 2012), the bio-fiction for children *Shakespeare e il sogno di un’estate* (Lapis, 2009, recently translated into Spanish and Romanian) and a number of essays in international edited collections and journals. Her research interests include intermediality and literature, adaptation theory, Shakespeare and Jane Austen on screen, the biopic and cultural tourism.

2. Melissa Croteau, California Baptist University, USA

Melissa Croteau examines the comic opera *Le Songe d'une Nuit d'Été* (1850) by French composer Ambroise Thomas (1811-1896), which features Shakespeare himself as a character, thereby presenting the playwright as a model or inspiration for French artists. In 1729, Voltaire had declared that “Shakespeare was a genius full of strength and fecundity, of naturalness and sublimity, without the tiniest particle of good taste.” Voltaire’s seemingly ambivalent views on the British Bard were widely known and accepted well into the nineteenth century. This paper argues that *Le Songe* functions as a Romantic allegory of the coarse artistic genius elevated and sanctified by royal and spiritual powers in an attempt to glorify and justify Shakespeare while, more importantly, making an appeal to French artists to move away from their adherence to neoclassical symmetry, restraint, and stasis, which persisted even in the work and opinions of the French Romantics. *Le Songe* was revived in 1994 with a staging in Paris at the completion of the Chunnel. The recording of the production was subsequently screened in Covent Garden in 2003 to celebrate the 400th anniversary of Elizabeth I’s death. *Le Songe* thus resonated with two significant intercultural moments, while also opening up new perspectives on the idea of staging Shakespeare as an artist.

Melissa Croteau is Professor of Film Studies & Literature and the Director of Film Studies at California Baptist University. For two decades, she has been teaching university courses on early modern British literature and culture, film history and theory, and film adaptation. Prof. Croteau has presented papers and given lectures on world cinema, Shakespeare on film, and religion in film at numerous international conferences. Her publications include the book *Re-forming Shakespeare: Adaptations and Appropriations of the Bard in Millennial Film and Popular Culture* (LAP, 2013); a co-edited volume entitled *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations* (McFarland, 2009); an edited collection entitled *Reel Histories: Studies in American Film* (Press Americana, 2008); and essays on the films *V for Vendetta* (2005) and *Hamlet Goes Business* (1986).

PANEL 7: “Now Let Us Anatomize Shakespeare: Shakespeare-Inspired Ballets in European Ballet Companies”

Convener: Adeline Chevrier-Bosseau, University of Paris-Est Créteil, France

This interdisciplinary panel will specifically address ballet adaptations of Shakespeare’s works, from classical ballet productions (Kenneth Mac Millan’s *Romeo and Juliet*, or Rudolph Nureyev’s subsequent version, or Balanchine’s *A Midsummer Night’s Dream*) to more contemporary ones (this year’s homage to Shakespeare by the Ballet du Rhin, featuring *Ophelia, Madness and Death* by Douglas Lee or *Fatal*, a *Macbeth*-inspired ballet by Rui Lopes Graça). We shall examine how Shakespeare’s plays and sonnets have been “translated” into dance, and how this process is actually enacted: is it a translation? An adaptation? An interpretation? How does the variety of styles incorporated in the language of ballet – from character dances to group scenes, pantomime, and classic *pas de deux* – echo

the variety of movement (fights, love scenes, dance scenes) and the diversity of the language of Shakespeare's plays? How are the personalities of Shakespeare's characters translated into ballet characters? Since dance is a "silent" art, where only the body speaks to music, how has Shakespeare's text been "anatomized", how is it performed through the body only?

We will also examine the choice of the musical score, from Prokofiev's to Mendelssohn, Schubert or Purcell, and how it echoes the drama of the plays.

Another question will be that of the audience, and to what extent these ballets rely – or not – on previous knowledge of Shakespeare's works and how that might be reflected in the librettos, whether didactic, allusive, or explanatory.

Panellists:

1. Andrew Hiscock, Bangor University, Wales

“Moving Shakespeare - Dancing with the Bard in Montpellier and Avignon”

This paper considers the ways in which Shakespeare has been a source of inspiration for performance at two important centres of dance: the Avignon Festival and *Montpellier Danse*. In the post-war period, the Avignon Festival became not only celebrated for cutting-edge and innovative theatre, but also for the creation of dance, led notably by the figure of Béjart. In the neighbouring city of Montpellier in the Languedoc, *Montpellier Danse* also continues to direct audiences to the potential of choreography to intervene in projects of adaptation and reinterpretation. Concentrating on the post-war period and into the contemporary period, this paper considers the decision-making in terms of music, movement and narrative in which such projects have been involved and which continue to challenge audience expectations of consuming Shakespeare texts.

Andrew Hiscock is Professor of Renaissance Literature at Bangor University Wales and Marie Skłodowska-Curie Research Fellow at the Institut de Recherche sur la Renaissance, l'Age Classique et les Lumières, Université Paul-Valéry, Montpellier III. He has published widely on English and French early modern literature and his most recent monograph is *Reading Memory in Early Modern Literature* (Cambridge University Press, 2011).

2. Jenifer Sarver, Bridgewater State University, USA

“A Surreal Experience: The Diaghilev *Romeo and Juliet*”

This paper addresses the significance of the first ballet version of *Romeo and Juliet* to be performed in Britain, and its effect on key artistic participants, each of whom would later have an important impact on the development of British ballet. Though the production itself was short lived, the process and performance influenced had a rippling effect on British dramatic ballet through the later artistic work of its participants. In 1925, in an effort to win favor from wealthy English financial backers, Serge Diaghilev commissioned a relatively inexperienced, 20-year-old Constant Lambert to write a new ballet score for the *Ballets Russes*. 1926 saw the

premiere of this work, titled by Diaghilev as *Romeo and Juliet*, first in Monte Carlo, then in Paris and finally in London. The entire undertaking was controversial, with Diaghilev, always in pursuit of the novel, insisting on designs by surrealist painters Max Ernst and Joan Miró. This choice was equally unpopular with other surrealist painters and the rest of the artistic team. Lambert in particular protested the sparse and geometrical designs, to the point that he threatened to withdraw the score. Bronislava Nijinska created the majority of choreography, but after she fell out with Diaghilev, George Balanchine was elected to complete the work. The cast was headed by Tamara Karsavina and Serge Lifar, with a young Ninette de Valois in the corps de ballet. This paper will show how this first production of *Romeo and Juliet* to be seen in London impacted the later artistic values and practices of Constant Lambert, Bronislava Nijinska, Tamara Karsavina and Ninette de Valois, and thus, had a rippling effect on British ballet that extended long past the life of the production.

Jenifer Sarver is an Assistant Professor at Bridgewater State University, where she teaches Fundamentals of Ballet, Theory and Practice of Ballet, Advanced Ballet, Dance History to 1915, Dance Science and Ballet Pedagogy. She has previously taught and coached classical technique and repertoire at *Ars Skola Baleta* (the national theater school in Zenica, BiH) and Genesis Sarajevo (Sarajevo, BiH), and has been a guest instructor at several Irish dance academies. She has been a full time ballet instructor at Alma College in Alma, MI and has been a guest teacher at the San Diego Civic Youth Ballet Advanced Summer workshop for the past 12 years. She has also been on the faculty at Jose Mateo's Ballet Theater of Boston's Young Dancer's Program in Cambridge. Jenifer's former students are currently performing in the National Ballet in Sarajevo, Bi, the Croatian National Ballet in Zagreb, Croatia, the San Diego Ballet, Arova Contemporary Ballet and the California Ballet.

3. Florence Marian, the University Zürich, Switzerland

“Othello: a ballet by John Neumaier”

In my presentation, I will first give a short overview of *Othello* adaptations in the history of ballet, from the beginnings (Salvatore Vigano's *Otello*, 1818) until our days, mentioning also modern dance contributions, especially José Limon's *The Moor's Pavane* (1949).

My main focus will address the choreography of John Neumaier, artistic director of the Ballet Hamburg, who was inspired by Shakespeare for several works. Neumaier created *Othello* in 1985 and was also responsible for the staging, set and costumes. The choreography was revised in 2003 and is still performed today. I will examine how the personalities of Othello, Desdemona and Iago have been translated and interpreted into this ballet. And also which new characters were introduced in the ballet, such as La Primavera inspired by Botticelli's painting. I am also interested to address the choice of the musical score (Nana Vasconcelos, Arvo Pärt and Alfred Schnittke) and some aspects of the scenography, asking how they echo the drama of the play. As the reception and description of dance requires multiple levels of translation, my analysis and presentation will be based on different sources: observations during the ballet performance, visual and written documents including photographs and videos as well as my own drawings during and after the performance.

Florence Marian studied cultural anthropology and psychology at the University Zürich and then painting at the University of Fine Arts Geneva and University of Applied Arts Vienna. Dissertation at the University Witten-Herdecke. She worked as an art teacher and assistant professor at the University of Bern, and is currently leading cultural and educational projects in Zürich. She had several solo and group exhibitions in Switzerland, Germany and Austria. Her special interests are the combination of artistic practice and qualitative research, of visual arts, dance and literature. Her essays and articles appeared in journals and books including *Zeitschrift für ästhetische Bildung* and *Das große Tanzlexikon: Personen – Werke – Tanzkulturen – Epochen*.

4. Amy Rodgers, Mount Holyoke College, USA

“‘Thou art translated’: Affinity, Emulation, and Translation in George Balanchine’s *A Midsummer Night’s Dream*”

This essay argues that the translation of Shakespeare’s works into dance functions as a rite of passage for twentieth-century choreographers, one that offers the both the opportunity for dance makers to place themselves in the “great man” genealogy inherent in the Western literary canon and to influence, even reshape, that canon through an alternative lexicon. Focusing specifically on George Balanchine’s *A Midsummer Night’s Dream*, this essay argues that Balanchine uses Shakespeare’s work and experimentation with language as the inspiration to create a unique form of dance narrative – one that uses the lexicon of technical steps (rather than the approximations of mime) to relate the play’s narrative and thematic structures. In doing so, Balanchine’s work participates significantly in the intertextual construct of “Shakespeare,” one composed through myriad artistic and communicative vectors of which dance has been an undervalued part.

Amy Rodgers is an Assistant Professor of English and Film Studies at Mount Holyoke College and a co-founder of the Shakespeare and Dance Project. She has published essays on Jonsonian masque, Shakespeare and dance (particularly ballet adaptations based on Shakespeare’s work) and the intersection of Shakespeare’s works and various popular culture phenomena, such as original-series television. Her first book, *A Monster With a Thousand Hands: The Discursive Spectator in Early Modern England*, is forthcoming from the University of Pennsylvania Press.

5. Jonas Kellermann, Freie Universität Berlin, Germany

“‘I defy you stars’: The silent solo in Sasha Waltz’s *Roméo et Juliette*”,

According to Peter Bloom, Hector Berlioz’s *Roméo et Juliette* marked “the greatest musical tribute to Shakespeare” because it also marked the most radical generic transformation of the Renaissance play. Instead of adapting the tragedy into a straightforward opera, Berlioz created the hybrid form of the ‘dramatic symphony’ to give Shakespeare’s star-crossed lovers an instrumental “superhuman voice” (Daniel Albright) which utterly broke with generic conventions of musical expressivity in the Romantic period. German choreographer Sasha

Waltz performed a similar act of generic rethinking when she first staged Berlioz's symphony (which had not been composed with the intention of a ballet in mind) as a 'choreographical opera' at the Opéra Bastille in Paris in 2007. Not only did she bring together the Paris Opera choir and the Paris Opera Ballet in one performance; she also translated Berlioz's hybridized score into a choreographical language that deliberately melded classical and contemporary elements, not so much keen on delivering a psychologically cohesive narrative, but instead on creating abstract moments of performative access into the protagonists' overwhelming affective states. This strategy culminates in Roméo's silent solo at the end of the fourth movement depicting the moment of Roméo reacting to the news of Juliette's (feigned) death; a scene which is performed without any of Berlioz's music and thus solely relies on the bare corporeality of the dancer and the materiality of the imposing stage design to find a means of emoting Roméo's desperate state of feeling to the audience both non-verbally and non-musically. This silent solo will therefore be read as emblematic of the generic network between the different renderings of the Romeo and Juliet narrative by Shakespeare, Berlioz, and Waltz: while each piece marks a continuous generic re-thinking of its respective source material, it's in the purely corporeal art form of dance that the "woes that no words can sound", which so strongly define Shakespeare's dramaturgy in *Romeo and Juliet*, find their perhaps most immediate and affectively contagious expression yet.

Jonas Kellermann holds a Bachelor of Arts degree in English philology and theatre studies and a Master of Arts degree in English studies from Freie Universität Berlin. During his undergraduate studies, he spent an academic year as an ERASMUS MUNDUS exchange student at the University of Edinburgh and later worked as editorial assistant of *Shakespeare Jahrbuch*, the yearbook of the German Shakespeare society, edited by Prof. Dr. Sabine Schülting. In October 2016, he started a doctoral research project on "The Aesthetics of Affect in *Romeo and Juliet*" at the University of Konstanz while working as research assistant to Prof. Dr. Cristina Wald.

6. Laura Cappelle, Université Sorbonne Nouvelle - Paris 3, France

"A Shrew Fit For the Bolshoi: the Creation of Jean-Christophe Maillot's *The Taming of the Shrew*"

Unlike other Shakespeare plays, *The Taming of the Shrew* has rarely been adapted for the ballet stage, with John Cranko's 1969 version one notable exception. The play's controversial gender dynamics may be partly responsible, yet they are one of the reasons why Jean-Christophe Maillot chose to tackle it for Moscow's Bolshoi Ballet in 2014.

In his first creation for the company, the Monaco-based choreographer aimed to question deep-seated gender norms in Russian ballet and Russian society. The rehearsals showed him challenging the dancers of the Bolshoi, one of the oldest companies in the world, to adjust to a modern reading of the Bard's characters, and to establish an equal relationship between Katherina and Petruchio.

The rehearsals also demonstrated the active, social process of translating a play into dance. While the text provided the basis for the development of movement, the artists involved negotiated new or altered roles in the studio, with choreography influenced, beyond

Shakespeare, by the Bolshoi's rich history and performance style as well as by Maillot's naturalistic requirements.

I will also examine how Shostakovitch was selected for the score of this new production, and the extent to which several scenes early in the ballet rely on prior knowledge of the play. This paper is based on the extensive sociological field work, comprised of daily studio observation and interviews, I conducted over the ten-week rehearsal period for *The Taming of the Shrew* in Moscow in 2014.

Laura Cappelle is a journalist and researcher. She has been the Paris-based dance and theatre critic for the Financial Times since 2010, and regularly contributes to *Pointe*, *Dance Magazine* and *Dance Europe*, among other publications. Additionally, she is a Ph.D. candidate in Sociology at the Université Sorbonne Nouvelle - Paris 3 in France, where her supervisor is arts sociologist Bruno Péquignot. She has been a Teaching Fellow in Sociology at the Université Paris 1 Panthéon Sorbonne, and holds an M.A. in European Culture from University College London as well as an M.A. in Sociology from the Ecole Normale Supérieure de Lyon. She researches the creation process in ballet companies.

PANEL 8: "Will this thing appear again tonight? – Shakespeare adaptations in the 21st century – A roundtable"

Convenors:

Alexandra Portmann, University of Cologne

Duška Radosavljević, The Royal Central School of Speech and Drama, University of London

In contemporary theatre practice there is a variety of dramaturgical and aesthetic approaches towards Shakespeare. For example in the Wooster Group's intermedial performance of *Hamlet* (2005) Richard Burton's *Hamlet* functions as a contrasting foil which ultimately reveals the dramatic text as a historiographic document being re-enacted. This shift towards the materiality of performance moves beyond a postmodern approach to classical dramatic text and highlights recent trends in performance and theatre practice, which are discussed as artistic 're-enactments' (Schneider 2011, Roselt/Otto 2012). Another distinct approach towards Shakespeare is represented through the work of the German director Thomas Ostermeier. Not only is he working with new translations of Shakespeare in his productions of *Hamlet* (2007) and *Richard III* (2015), but his textual adaptation leans towards a specific aesthetic and dramaturgy, which could be associated with the trend the British theatre critic Aleks Sierz has referred to as 'in-yer-face': the Shakespearean dramatic text in this case provides a possibility for a collage of various aesthetic styles and therefore refers to the staging tradition of Shakespeare as canonical in European theatrical repertoires too.

Furthermore, Slovenian director Tomaž Pandur's already established visual dramaturgy in his various Shakespeare performances finds new expression in his most recent productions of *Richard II* and *Richard III* (2014).

This list of various dramaturgical strategies, ranging over the spectrum of re-enactment, intermedial and the visual can be augmented with the multimedia reworkings of Ivo Van Hove's *The Roman Tragedies* (2007) and *Kings of War* (2015), and the performance collective Forced Entertainment's *Complete Works* (2015), a retelling of Shakespeare's dramas using every-day objects.

In reference to William B. Worthen's concept of *agency* (2010), according to which every dramatic text provides certain key moments, which are to be actualised and appropriated within a specific cultural and historical context, we would like to investigate the question, if and how Shakespeare provides a platform for experimenting with new dramaturgical strategies and aesthetics in 21st century. In order to characterise and systematise these strategies, the round table will cover a wide range of approaches to contemporary Shakespearean performance. The aim is to reflect on concepts of adaptation in order to highlight the complex and dynamic relationship of text and performance. Thus, the round table combines drama and performance theory with performance analysis and questions about canon, representation, and repertoire.

The round table will bring academics and theatre makers together in highlighting various dramaturgical and aesthetic strategies in contemporary European theatre.

Alexandra Portmann is postdoctoral fellow at the Queen Mary University of London and Ludwig Maximilians Universität München funded by the Swiss National Science Foundation. She has studied Philosophy and Theatre Studies at the University of Berne (Switzerland) and holds a PhD in Theatre Studies. Her Ph.D. project "The time is out of joint – *Hamlet* in former Yugoslavia " was part of the project „Hamlet's Odyssey”, granted by the Swiss National Science Foundation. Her dissertation received the Faculty Award for the best PhD thesis at the University of Berne and the Martin Lehnert Award from the German Shakespeare Foundation. During her PhD she was Visiting Training Fellow at the University of Kent (UK) and Fellow at the Theatre Collection at University of Cologne. From 2015-2017 she worked as a lecturer at the Institute for Media Cultures and Theatre at the University of Cologne (Germany). Beside her academic work she works as a dramaturge for the Swiss theatre collective FRADS.

Duska Radosavljevic is a reader in contemporary theatre and performance at the Royal Central School of Speech and Drama (University of London). She has designed and delivered courses in dramaturgy, writing and theatre-making at the universities of Hull, Newcastle, Warwick, Bristol and Kent and have given talks and workshops at, among others, Bretton Hall - University of Leeds, Davidson College North Carolina, Moscow Art Theatre School, National University of Singapore and Goldsmiths College. Beside her academic work she has worked as the company dramaturg at Northern Stage in Newcastle, and as an education programme manager and practitioner at the RSC. As a freelance dramaturg she has been employed by New Writing North, West Yorkshire Playhouse, DanceCity, Circomedia, Accidental Collective and the Almeida Theatre. In 2015 she has received the David Bradby

Redearch TaPRA Prize and the Sunday Times Harold Hobson Student Drama Critic Award in 1998. She was also nominated for the Allen Wright Award for Arts Criticism in 2002. For 13 years she was a member of the Stage Newspaper's Edinburgh reviewing team and the Edinburgh Acting Excellence Awards judging panel. She is the editor of *Theatre Criticism: Changing Landscapes* (London 2016) and *The Contemporary Ensemble: Interviews with Theatre-Makers* (London 2013), and the author of *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (Basingstoke 2013).

Panellists:

1. 'Krzysztof Warlikowski's Dramaturgy of Evasion and Diffusion'

Aleksandra Sakowska, The Shakespeare Institute, University of Birmingham, UK

Krzysztof Warlikowski's most recent foray into Shakespearean drama, *African Tales* (2011) was characterised by misdirection and fluidity. Initially, the production's theme was advertised as the 'trilogy of Others', comprising Lear (the old), Shylock (the Jewish) and Othello (the black). However, Warlikowski's finished production highlighted all the possible racial and ethnic stereotypes and did not engage sympathetically with the 'Otherness' of the principal characters. The final outcome of the production shows that it is difficult to approach the concept of identity objectively and intelligibly while using misdirection and misrepresentation as a dramaturgical device and a theatrical aesthetic. As a matter of fact, in *African Tales*, Shylock, Othello and Lear (all played by the same actor, Andrzej Ferency), while representing the three great 'Others', turn out to be patriarchal figures who destroy the lives of their daughters and wives. In my brief examination of *African Tales*, I will show that despite the fluctuating and evasive 'intentionality' on the part of the director and dramaturge, we find a degree of cathartic and therapeutic results in the unexpected portrayal of Shakespeare's female characters. This widening of interpretation of Shakespeare's plays is done specifically through the radical and intrusive process of infusing Shakespeare's plays with other texts. The three key female characters of Warlikowski's adaptation are radically recreated but they are also given new, independent voices.

Aleksandra Sakowska holds an MA from Warsaw University and a PhD from King's College London and specialises in 'Shakespeare in Performance'. Her other main research interests include Renaissance theatre more broadly (especially modern and inter/multi-cultural performance), early modern literary theory, dramaturgy and avant-garde theatre practices in Eastern Europe. She has published scholarly essays in *Shakespeare Bulletin*, *Romanian Shakespeare Journal*, *Slovakian Shakespeare Journal* and *Exeunt Magazine*. She co-edited a special themed issue of *Multicultural Shakespeare: Translation, Appropriation and Performance* journal entitled 'Global Shakespeare Performance for Anglophone Audience'. She also translates Polish drama and writes theatre reviews. She is currently a Research Associate at the Shakespeare Institute and is working on her first monograph *Liquid Shakespeare: Estrangement and Engagement in Contemporary European Adaptations of Shakespearean Drama*.

2. "Substantial Cuts - European Aesthetic? Ostermeier's *Richard III* at the Edinburgh Festival"

Ann-Christine Simke, University of Glasgow, UK

Taking my cue from British playwright David Hare's recent - and in the face of the Brexit debate ill-timed - claim that British theatre was heading "towards an over-aestheticised European theatre", I will take a look at the discourse around Thomas Ostermeier's *Richard III* production at the Edinburgh International Festival 2016. While many champion Ostermeier's bold approach to the dramatic text as a fresh exploration of Shakespeare's oeuvre, others still regard significant cuts to the original as a self-indulgent practice that did not originate from British theatre practice. My aim is not to find a conclusive answer to the question of what constitutes a so-called European or British theatre aesthetic. Instead, I am interested in the ways in which UK practitioners, critics and theatre scholars define their relationship with a wider international and artistic community through their analysis of alternative Shakespearean dramaturgies offered by theatre-makers that produce outside the UK.

Ann-Christine Simke is a postdoctoral Teaching Assistant at the department of Theatre Studies at the University of Glasgow. She has studied French, Comparative Literature and Theatre Studies at the Freie Universität Berlin, Université Marc Bloch in Strasbourg and University of Glasgow and holds a PhD in Theatre Studies. Her research is focused on theory and practice of dramaturgy in contemporary and historical perspectives with a special interest in institutional dramaturgy. Beside her academic work Ann-Christine works as a cultural programmer for the Goethe-Institut Glasgow facilitating artistic exchanges between the UK and Germany.

3. "Political dramaturgy and Jan Klata's *H*."

Natalia Brzozowska, Adam Mickiewicz University, Poland

The presentation will focus on the politicality of dramaturgy in Klata's creative retelling of Hamlet, or *H*. Dubbing himself the author of 'samples and mental scratches' rather than the dramaturg, Klata removed speeches and characters from his version of the Danish play, drawing inspiration from Stanisław Wyspiański as well as talent shows, and placed this cultural mix in a 'sacro-industrial' setting. Those elements function to underline a local, political understanding of the play and helped establish Klata as one of the leading figures of socially aware Polish 'new theatre'.

Natalia Brzozowska is an Assistant Professor at Kujawy and Pomorze University in Bydgoszcz, Poland. She was awarded her doctoral degree in English literary studies at Adam Mickiewicz University in Poznań in 2014. As she also holds a BA degree in Sociology, her research approach is interdisciplinary, bridging sociology and literary studies. In her PhD dissertation she analysed anger in Early Modern English drama from a social-structural perspective. Dr Brzozowska has published several articles and book chapters in the field of Shakespeare studies (for instance, on Polish televised Shakespeares in

Shakespeare Bulletin). Her current research interests revolve around Early Modern travel writing and Shakespeare on the post-communist stage.

4. "A contemporary *Hamlet* in Serbia"

Jelena Kovačević, Yugoslav Drama Theatre, Belgrade, Serbia

I am focusing on the adaptation of *Hamlet* by Goran Stefanovski and its realisation in the play directed by Aleksandar Popovski, produced by Yugoslav Drama Theatre (17 September 2016). I am offering a system approach to explain why radicalism of the adaptation and consequently, of the play, is not radical in the manner of deconstruction of the original text but as a proof of the unity of its everlasting story and meanings.

Jelena Kovačević, PhD in management (Singidunum University), MA in theatre studies (Faculty of Drama Arts, Belgrade), MLitt (Faculty of Philology, Belgrade). She wrote *Theatre Ethics: Grotowski – Richards* (Novi Sad 2013). Since 2003 works for Yugoslav Drama Theatre as a co-editor of publications of YDT (the most representative – the 60th anniversary photo-monograph of YDT (Belgrade 2008) and as an information professional. A member of editorial board of theatre papers *LUDUS*. Periodically collaborates with ZID Theatre, Amsterdam, since 1994. Engaged in several international theatre projects as artistic advisor, coordinator and lecturer: *Tracing Road Across* (Vienna–Pontedera, Italy 2003/2006), *Context: Europe* (Vienna–Lyon 2002/2003), *Pozoriste – Teatr. Presentation of Serbian independent theatres* (Wroclaw, 2002), projects of ZID Theater. In the period 1996–1999 engaged in Bitef, and in 2008 and 2009 was the editor of Bitef Catalogues. Author of the exhibition *All Spaces of Bitef* (collaboration of the Museum of Applied Art and 31 Bitef 97).

5. "William Shakespeare THE TAMING OF THE SHREW, Ljubljana City Theatre, 2013, Directed by Anja Suša"

Petra Pogorevc, Ljubljana City Theatre, Ljubljana, Slovenia

Shakespeare's comedy, written between 1590 and 1592, contains allegedly misogynistic elements that have become the subject of considerable controversy among modern scholars and audiences. Internationally renowned Serbian director Anja Suša, with whom I worked as a dramaturg on the staging of this play at the Ljubljana City Theatre in 2013, decided to problematize its most disturbing elements within the context of contemporary society, its culture, politics and economy. We invited three renowned female playwrights from the region – Ivana Sajko (Croatia), Maja Pelević (Serbia) and Simona Semenič (Slovenia) – to write new versions of the controversial ending soliloquy of the tamed Kate. What we got were distinctive pro-feminist monologues which were then combined with Shakespeare's original husband-praising version and interpreted, as in Elizabethan theatre, by all-male cast of the performance. The result was a highly engaged theatrical experience that questioned the position of women and the institution of marriage within today's society, as well as pointed to a similarly dependant and subordinate position of art in relation with contemporary politics and economy.

Petra Pogorevc is a Slovenian dramaturge, editor, researcher and translator. She has studied comparative literature and English at the University of Ljubljana. Since then she has worked as a critic and journalist for various newspapers and journals, such as *Dnevnik* and *Sodobnost*. Furthermore, she also worked as an assistant to editor of the theatre and performance studies journal *Maska*. Since 2007 she is dramaturge at the Ljubljana City Theatre (MGL) where she edits theatre book series. She received the Stritarjevo prize for theatre criticism in 2005 and the Bršljan Wreath for exceptional artistic work concerning her book series MGL in 2017.

6. "Performing with Toys: Shakespearean Images in David Espinosa's *Much Ado About Nothing* "

Isabel Guerrero, University of Murcia, Spain

Much Ado About Nothing, by the Spanish artist David Espinosa, presents Shakespeare's complete works through images. The production suppresses words, reducing the references to the plays to their visual representation. To do this, the artist uses a sideboard with multiple objects over it (toys, souvenirs, etc) that represent the iconography associated with different plays or with some of Shakespeare's most recurrent themes. *Hamlet* is represented with a series of toys from the movie *Star Wars*, some gladiator action figures evoke the Roman plays, and a toy of Hulk stands for *Macbeth*. To focus the audience's attention on specific parts of the big Shakespearean installation over the sideboard, the artist employs 'low tech' techniques, such as a torch to project the shadows of the objects on the back wall or a camera to record and, again, show the images on the wall. This technique leads to a dramaturgy based on the transition from image to image in the absence of Shakespeare's words. In this hybrid work between visual and performing arts, Espinosa's artistic language explores the limits of Shakespearean meaning through visual representation, opening up several questions: What is the role of the dramatic text in Espinosa's work? Is it really absent or can the audience still identify its Shakespearean source? What is needed to evoke the idea of Shakespeare? What means are necessary to bring his plays into the stage in contemporary performance?

Isabel Guerrero is a PhD candidate in Theatre, Literature and Cultural Studies at the Universidad de Murcia (Spain), where she has worked as a researcher until November 2016. Her research focuses on Shakespeare's presence at theatre festivals of different status, from official to fringe festivals. She is currently finishing her dissertation about Shakespeare and the festival phenomenon, under the title "Festival Shakespeare: Celebrating the Plays on the Stage". She has co-edited a thematic volume on theatre and violence for the academic journal *Cartaphilus* (December 2016) and was one of the funding members of the 1st International Conference for Young Researchers on Theatre Studies (CIJET), held at the Universidad de Murcia. She has published articles on Reinhardt's adaptations of *A Midsummer Night's Dream*, Ibsen in contemporary European performance and is a regular reviewer of Shakespearean productions for the journal *SEDERI Yearbook* and the international project 'Reviewing Shakespeare'. She holds a degree in Stage Directing from the Escuela Superior de Arte Dramático (Murcia, Spain), where she has staged different productions since 2011.

PANEL 9: “Shakespeare and the call to freedom”

Recent years have seen a renewal of interest in Shakespeare and the idea of freedom: see, for instance, Stephen Greenblatt’s *Shakespeare’s Freedom*, Peter Holbrook’s *Shakespeare’s Individualism* (both 2010), and Richard Wilson’s *Free Will* (2013). In the wake of this work, our proposed panel makes a claim for an inspiring *call to freedom* in Shakespeare. We suggest that Shakespearean freedom takes more diverse forms than has yet been realised and that it is more positively ‘political’ in a broader sense than that word usually comprehends. Bringing presentist and historicist perspectives together, we propose that Shakespeare’s call to freedom addresses audiences today as well as in the past. Each of our three papers seeks to show how a specific historical inflection of Shakespearean freedom can make Shakespeare more relevant and important now.

As a group, our papers will show how Shakespeare’s call to freedom at once draws from and affects aesthetics, religion, ethics and gender. Callaghan’s paper demonstrates that freedom of speech in Shakespeare is at once paradoxically enabled by the technical constraints of verse drama and progressively associated with the feminine. Tudeau-Clayton recovers the emancipatory force of the biblical parable most referred to by Shakespeare as this is evoked in two of his early comedies. Fernie recalls the nineteenth-century freedom fighter Lajos Kossuth’s passionately direct acknowledgement of Shakespeare’s call to freedom, as a way of arguing for a more engaged form of Shakespeare criticism in our time.

Convenors/Panellists:**1. Dympna Callaghan, Syracuse University, USA****“*Poem unlimited*’: Shakespeare’s Unfettered Speech”**

When Polonius announces that “The best actors in the world” have arrived in Elsinore, he adds to a rather comprehensive account of the genres they perform, the claim that they are “the only men” not only “[f]or the law of writ and liberty” but also for the “poem unlimited.” These puzzling terms simultaneously connote legal restriction and artistic license, and far from being merely anodyne references to the length of plays and the statutes governing their performance, they also allude to unfettered speech — and thus to ideas about political liberty — whose “tong-tied” antithesis was also so often a key dimension of its expression. That the actors are “the only men” is also telling since unrestricted speech is frequently associated in Shakespeare with the feminine — feminine rhymes, feminine endings and female loquacity. Hamlet indicates the rhetorical power of female eloquence and arguably the political power of licentious speech when he tells the Players, “the Lady shall say her mind freely or the blank verse shall halt for’t.” Without anachronistically imposing democratic ideas of free speech on Shakespeare, this paper examines the ways in which the technical constraints of his verse paradoxically work not only to authorize freedom of expression but also to address the legal, ideological and political impediments to what early moderns termed “Freeness of speech.”

Dympna Callaghan is William L. Safire Professor in Modern Letters at Syracuse University. She is a life member of Clare Hall, Cambridge and is currently Visiting Professor at Claremont Graduate University. A past-President of the SAA, her most recent book is *Shakespeare, Language and Writing: Hamlet* (in press Bloomsbury, 2015). She is currently completing *Reading Shakespeare's Poetry* for Blackwell and a new anniversary edition of *The Feminist Companion to Shakespeare*. Callaghan has held fellowships from the Bogliasco Foundation, the Getty Research Centre, the Folger, the Huntington, the Newberry, and Hughes Hall, Cambridge. She is the editor of the Arden, Language and Writing series and co-editor with Michael Dobson of the Palgrave Shakespeare series.

2. Margaret Tudeau-Clayton, Université de Neuchâtel, Switzerland

“Parables of an emancipatory word: *Two Gentlemen of Verona*, *The Comedy of Errors* and the parable of the prodigal son”

In 1587 William Rankins noted that “*Folly so bleareth mens eyes that they take playes to be profounde Scripture*” and that playgoers looked to plays “to unloade...heavy harts” rather than to the figure of Christ “bound to sette us free”. Taking his judgement of blindness as insight my paper re-examines the intertextual relation of *Two Gentleman of Verona* and *A Comedy of Errors* to the biblical parable of the prodigal son, dear to protestant exegetes for its illustration of the “free grace of God” (Gardiner). Referenced in instances of word-play by servant-clowns, the parable is associated with a call to freedom at the level of language as well as plot. *Two Gentlemen* draws attention to the ‘prodigious’ character of the ‘free grace’ figured in the parable and the response of unlimited forgiveness it calls for, which is illustrated by the (to modern audiences unpalatable) close. *Errors* then rehearses the narrative of loss and restoration which the parable shares with the analogous parable of the lost sheep (referenced in *Two Gentlemen*), dispensing with the plot of sin and repentance in which the two parables are embedded in the liturgical script of *The Book of Common Prayer* (echoed in *Two Gentlemen*). The genre of comedy is thus remodelled so as to summon the freedom of “the senseless superabundance of grace” (Badiou) with its attendant affective surplus, which the parables call joy.

Margaret Tudeau-Clayton is Professor of Early Modern Literature in the English Institute at the University of Neuchâtel, Switzerland and head of the doctoral Programme in English Studies in West Switzerland. She is author of *Jonson, Shakespeare and early modern Virgil* (Cambridge 1998; pbk. repr. 2006) as well as numerous articles on English Renaissance literature, especially on translation and on Shakespeare. She has co-edited three collections of essays, most recently with Willy Maley, *This England, that Shakespeare* (Ashgate 2010). Her current project is a monograph entitled, *Shakespeare's Englishes: Shakespeare and the ideology of cultural reformation in early modern England*.

3. Ewan Fernie, The Shakespeare Institute, UK

“Shakespeare and the Politics of Freedom”

This paper argues for the real impact and potential of Shakespeare's call to freedom. It compares persistent diffidence about Shakespearean freedom in contemporary criticism and culture with a more confident tradition of associating freedom with Shakespeare in the past. It goes back to a presentation at the London Tavern in 1853 in honour of the freedom fighter, Lajos Kossuth (1802-94). Kossuth was central to the revolutions of 1848, becoming President-Regent of the Hungarian Republic in 1849, before being forced to leave his beloved Hungary by the Russians. He travelled widely, becoming a living embodiment of freedom in Europe and the US. Abraham Lincoln called him the ‘most worthy and distinguished representative of the cause of liberty’. In the London Tavern, he was presented with a superb model of ‘Shakespeare's house at Stratford-upon-Avon’, in which was placed a splendidly-bound copy of Shakespeare's works. I argue that in lovingly encasing Shakespeare's books in this way, those who gave them to Kossuth were expressing their convictions that they emerged from a real life, and that a life could be made from them now. In presenting them to a Hungarian freedom fighter, they were proposing that Shakespeare and Stratford really could model the new world for which he was fighting. Kossuth responded by affirming that he had learned politics as well as English from Shakespeare.

Ewan Fernie is Professor of Shakespeare Studies at The Shakespeare Institute. His books include *Shame in Shakespeare*, *Spiritual Shakespeares*, *Reconceiving the Renaissance*, *Redcrosse*, and *The Demonic: Literature and Experience*. His coauthored civic liturgy for St George's Day was performed in English cathedrals and adopted by the RSC, for whom he is now co-writing a chamber opera called *Marina. Macbeth, Macbeth* (coauthored with Simon Palfrey) and *Thomas Mann and Shakespeare* (edited with Tobias Döring) are forthcoming. With Paul Edmondson, he is editing *New Places: Shakespeare and Civic Creativity* (Arden). He is General Editor (with Palfrey) of the *Shakespeare Now!* series. His current monograph is titled *Freetown*.

PANEL 10: “National Repositories of Shakespeare Translations: (Dis)assembling the Black Box”

Convenor:

Anna Cetera-Włodarczyk, Warsaw University, Poland

The aim of the panel is to discuss the construction, operation and scholarly usefulness of the electronic repositories of Shakespeare translations. In particular, the panellists aim to offer an overview of the several existing European repositories of Shakespeare translations and discuss their content, editing policies, and available research tools.

Spurred by the developments in Translation Studies in recent decades, Shakespeare translations have been subject to intense scrutiny, revealing the interpretative potential of the originals as well as the ideological and aesthetic preferences of the hosting culture. The reinvigorated interest has brought into light hundreds of Shakespeare (re)translations, adaptations, abridgements, imitations etc., extant in print and in manuscript, settled in national

canons or stored in theatrical archives. Needless to say, pulling together national resources reveals a wealth of new material, elucidating the hitherto neglected histories of the native culture. Yet, apart from an insight into the rewriting practices of previous ages, the repositories bear witness to the internal dynamics of the corpus with distinctive patterns of influence, imitation and denial, well-exceeding the apparently monolingual or monocultural lines of inquiry.

The panel allows for the brief presentations of various national projects followed by the discussion focused on the practicalities of the enterprise, the significance of free content repositories for the native and foreign researchers, and the means of making them compatible with other online resources and accessible to researchers investigating pan-European trends. The discussion shall focus on problems such the selection of the material to be included in the repository, the editorial instability of the translations, the site architectures, data format, and the relation with adjacent disciplines such as translation theory, theatre history and corpus linguistics.

Panellists:

1. Pavel Drábek, University of Hull, UK

“The Electronic Library of Czech Translations of Early English Drama”

Description of the Project(s)

The *Kapradí* (Electronic Library of Czech Translation of Early English Drama) is an online electronic library comprising all 450+ Czech translations of Shakespeare and other early modern English plays, compiled by a research team at Masaryk University (Brno, CZ) in the years 2003-2006. Although the digital platform is dated, the resource continues to be used by theatre scholars and makers throughout the country as a valuable repository of significant cultural heritage.

Pavel Drábek is Professor of Drama and Theatre Practice at the University of Hull, UK. His research interests are in theatre history and theory, in particular in Shakespeare and early modern European theatre, in historic theatre aesthetics, in drama translation and the theatrical metaphor. He has published a book *České pokusy o Shakespeara* (Czech Attempts at Shakespeare, 2012) on Czech translations within a cultural history since the 1770s; a book on John Fletcher (*Fletcherian Dramatic Achievement: The Mature Plays of John Fletcher*, 2010); and a number of essays on seventeenth-century English comedy in Germany, on early modern puppet theatre and on theatre structuralism (*Theatre Theory Reader: Prague School Writings*, 2017; gen. ed. David Drozd). He is currently working on a book called *Adapting and Translating for the Stage* and a book project on mixed theatre aesthetics. From 2003 to 2015 he was Artistic Director of the Ensemble Opera Diversa, a professional music and modern opera company based in Brno, CZ. He has written opera librettos, radio plays and dramas, mostly collaborating with composer Ondřej Kyas. He is also an active translator and theatre maker.

2. **Sara Soncini, University of Pisa, Italy**
Beatrice Montorfano, University of Pisa, Italy

“Shakespeare on the Italian Stage - Transnational Dislocations”

Description of the Project(s)

Shakespeare sulle scene italiane (Shakespeare on the Italian Stage) is part of a wider project named Dislocazioni transnazionali - Transnational Dislocations, set up by the University of Pisa in 2015. Two researchers are working on this specific database but several people are involved in the overall project, which covers a broad variety of topics and is specifically conceived as a digital scholarly network. The main data source for this catalogue of Shakespeare productions in Italy is Patalogo, the annual review of the Italian stage which was published by Ubulibri from 1979 through to 2009. The issues considered for the project are those running from 1990 to 2009; additional material has also been gathered from other sources, though in a less systematic way.

Users can explore the repository through an open research tool that allows them to search by specific filters (e.g., Shakespearean play, year, venue, company, text type); alternatively, guided search options are provided to introduce the main issues that have emerged from the overall analysis of the corpus.

The digital platform provides access to organized information about Shakespeare's afterlife in Italy and the repositioning of his works within the contemporary field of performance. If, as we hope, the present research evolves into a PhD project, Shakespeare sulle scene italiane might turn into metadata providing access to a full-text repository of textual and media content.

Sara Soncini is a researcher and lecturer in English Literature at the University of Pisa. Her areas of interest include contemporary British drama, modern-day appropriations of Shakespeare (performances, rewrites, translations), and Restoration and early 18th-century theatre culture. She is the author of *Playing with(in) the Restoration: Metatheatre as a Strategy of Appropriation in Contemporary Rewritings of Restoration Drama* (ESI, 1999) and *Forms of Conflict: Contemporary Wars on the British Stage* (University of Exeter Press, 2015). Her more recent edited volumes include *Crossing Time and Space: Shakespeare Translations in Present-Day Europe* (Plus, 2008) and *Shakespeare and Conflict: A European Perspective* (Palgrave, 2013).

Beatrice Montorfano holds a master's degree in European Literature and Philology from the University of Pisa, where she also studied at Scuola Normale Superiore for five years; a book developed from her degree project on Shakespeare in Italian prison theatre is forthcoming with ETS. Her research and professional interests in cultural and performance studies have taken her to Greece (as the recipient of an Erasmus Placement bursary), France and, more recently, Ireland where she works as an assistant of Italian language and volunteers at the Kildare Youth Theatre. As a collaborator to the digital platform Dislocazioni Transnazionali she has authored a database mapping Shakespeare's presence on the contemporary Italian stage.

3. Jesús Tronch, University of Valencia, Spain

“EMOTHE: Early Modern European Theatre and The HIERONIMO Project: Early Modern English Drama in Translation”

Description of the Project(s)

EMOTHE encodes in TEI the electronic text of modern editions of selected plays from the Italian, French, Spanish, Portuguese and English theatre of the 16th and 17th centuries, together with translations and adaptations, offers them in an open-access, multilingual collection (in single-text and parallel-text visualizations), and gathers in a database information about the plays' witnesses, modern editions, early performances, location and time of the play's action, selected bibliography of criticism and of translations and adaptations. For the Shakespeare plays, EMOTHE re-encodes texts from the Internet Shakespeare Editions and the Folger Digital Texts. At present no search interface for the database is available. There is only search functionality to find texts within the online collection. EMOTHE makes available reliable editions in an open-access policy, often with original and translation in parallel, as well as statistics of features such as number of lines, shared lines, speeches, and asides, per act, scene and speaker. As a state-funded project, EMOTHE lasts from 2017 to end of 2019, although it continues the work of the ARTELOPE research group initiated in 2000 and directed by Prof. Joan Oleza, at the Universitat de València (<http://artelope.uv.es/>). Twenty scholars are involved in various degrees of commitment.

The HIERONIMO Project, which as a funded project lasts from 2016 to 2017, contributes to EMOTHE with the edition of English plays (at present it is preparing multilingual editions of ten English plays with unpublished Spanish translations, *Timon of Athens* being the only Shakespeare play); and develops a database-dictionary of fixed expressions and culture-related terms in early modern English drama with their equivalents in published translations. Seven researchers work in the HIERONIMO Project.

Jesús Tronch is *professor titular* (Senior Lecturer) at the University of Valencia, where he teaches English literature and creative translation. His main research interests are textual criticism (specifically on Shakespeare and early modern drama) and translation and reception studies (specifically the presence of Shakespeare in Spain). He has published *A Synoptic 'Hamlet'* (2002), co-edited bilingual English-Spanish editions of *The Tempest* (1994) and *Antony and Cleopatra* (2001), and, with Clara Calvo, a critical edition of *The Spanish Tragedy* for the Arden Early Modern Drama series (2013). He has also published commissioned essays in book collections, and articles and reviews in journals such as *TEXT: An Interdisciplinary Annual of Textual Studies*, *SEDERI*, *Atlantis*, *Shakespeare Quarterly* and *Shakespeare Survey*. As for January 2017, he is editing *Timon of Athens* for the Internet Shakespeare Editions, collaborating with EMOTHE, an open-access, hypertextual and multilingual collection of early modern European theatre developed by the ARTELOPE research project, and coordinating a digital environment for early modern English drama in translation, both at the University of Valencia.

4. **Nikolay Zakharov, Moscow University for the Humanities, Russia**
Vladimir Makarov, St. Tikhon's Orthodox University in Moscow, Russia
Boris Gaydin, Moscow University for the Humanities, Russia

“Russian Shakespeare Repositories: Between Local and Global Readers”

Description of the Project(s)

The several existing and budding repositories of Shakespeare-related texts and materials, including translations, are used in the presentation to highlight the differing cultural requirements that speakers of Russian and the global readers interested in Shakespeare in Russia have.

The oldest repository of Shakespeare-related materials (Russkii Shekspir, <http://www.rus-shake.ru>) has been around since 2006, with assistance and contributions from over 20 academics, translators and theater practitioners. Our two recent projects (Russian corpus of *Othello* translations and Visualizing Shakespearean networks: Shakespearean references in the correspondence of Russian intellectuals) are in the beta stage and being prepared to open for the public.

Russkii Shekspir includes full texts of translations of the whole Shakespeare canon into Russian (in pdf format, only those out of copyright or with translators' express permission), as well as Shakespeare criticism. The two newer repositories cover excerpts from Shakespeare's texts in Russian sortable by metadata (use of words in translation, specific plays, performance dates, etc.).

All of the repositories have full-text search across the repositories' html pages, while the two newer projects have a range of user-defined metadata search opportunities.

Russkii Shekspir is the first Shakespeare repository in Russia to feature documentary texts of printed editions of Shakespeare, proofread and preserving old orthography where required. The two newer repositories are the first to present Shakespeare's Russian texts and materials in a convenient fashion to study how it was used in correspondence and by translators.

Nikolay Zakharov is the Director of the Center for the Theory and History of Culture, Institute of Fundamental and Applied Studies, Moscow University for the Humanities and academic secretary of the Shakespeare Committee of the Russian Academy of Sciences.

Vladimir Makarov is Associate Professor at the Department of Germanic Philology, St. Tikhon's Orthodox University in Moscow.

Boris Gaydin is the Head of the Research Department of Digital Technologies, Center for the Theory and History of Culture, Institute of Fundamental and Applied Studies, Moscow University for the Humanities.

The paper was presented within the framework of the project “Digital Tools for Comparative Thesaurus Analysis of Russian Translations of W. Shakespeare's Works” with support from the Russian Foundation for Basic Research (project no. 17-04-12038B).

5. Tom Cheesman, Swansea University, Wales

„Version Variation Visualisation (Prototype) Project”

Description of the Project

The “Version Variation Visualisation (Prototype)” project involves nearly 40 digitized German versions (translations/adaptations, 1766-2010) of *Othello*, Act 1 scene 3, and online tools designed to enable any user to create such segment-aligned multi-version corpora and explore them visually and algorithmically. See www.delightedbeauty.org/vvvclosed. The project has demonstrated with some success the potential for algorithmically assisted 'readings' of sets of versions, when coupled with traditional close reading (enabled by on-screen presentation), to raise interesting questions about the collective, transhistorical behaviour of translators as well as their individual decision-making, and help users explore such corpora in ways which are impossible in print. If a multilingual repository of Shakespeare versions is to be created, the project should not neglect the added value offered by algorithmic and visual tools for exploring intertextual and cross-cultural dynamics. Tools in computational linguistics (natural language processing) are growing ever more powerful, so such approaches are likely to become more effective and interesting for various kinds of users: researchers, teachers/students, theatre and translation practitioners, general public.

Tom Cheesman is Professor of German in the Department of Languages, Translation and Interpreting, at Swansea University, Wales. Previous work on topics such as German street ballads, German-Turkish novels, Werner Herzog's films, German versions of *Othello*, digital exploration of multi-version corpora. Current projects: the life and work of Hedwig Schwarz (now forgotten, she was a prolific Shakespeare translator during the Hitler dictatorship; possibly the most prolific woman Shakespeare translator ever?), and directing research on practices of community interpreting in superdiverse Swansea, funded by the Arts and Humanities Research Council's Open World Research Initiative ('Cross-Language Dynamics' project).

6. Anna Cetera-Włodarczyk, Warsaw University, Poland

“The e-Repository of the Polish 19th Century Shakespeare Translations”

Description of the Project

The e-Repository of the Polish 19th Century Shakespeare Translations: Resources, Strategies and Reception is a state-funded project aimed at establishing the repository of all complete Polish translations of Shakespeare published in the 19th century, accompanied by essays on their translators, descriptions of translation strategies and notes on the literary and theatrical reception. The Project involves three researchers supported by the team from the Digital Humanities Laboratory of University of Warsaw. The repository (to be open to the public in 2018, and now available in the demo version) offers texts in PDF files sortable by metadata (i.e. the play, the translator) and (in a limited scope) the digitized files with a range of comparative and search opportunities. The project pulls together national translation resources, re(assesses) the significance of both individual and collective translation

endeavors, and opens new vistas of research into the synchronic and diachronic dynamics of literary corpora.

Anna Cetera-Włodarczyk is Associate Professor of English literature at the University of Warsaw. Her publications include two monographs, both centered on Shakespeare and translation either in theatrical context (*Enter Lear. The Translator's Part in Performance* (2008)) or within Polish cultural history (*Smak morwy. U źródeł recepcji przekładów Szekspira w Polsce* (2009)), and a number of essays on interpretative analysis and literary translation appearing in journals and thematic volumes (CUP, Palgrave, UDP). Since 2009 she has been editing a critical series of new Polish translations of Shakespeare. The series currently comprises six volumes, with the seventh (*The Two Noble Kinsmen*) forthcoming later in the year. In 2016 she has begun a state-funded project aimed at establishing the e-repository of the Polish 19th century Shakespeare translations.

PANEL 11: "Magic through ritual objects and stage props: Early Modern practices and Modern adaptations"

Pierre Kapitaniak, University of Montpellier, France

Natalia Brzozowska, Kujawy and Pomorze University in Bydgoszcz, Poland

Even the most sceptical theory of magic – confining all supernatural practices to the realm of imagination, delusion, and fraud – has to account for the physical traces of magical activities from the past, such as the buried witch bottles that archaeologists still unearth in England or the United States today. The panel will analyse Shakespeare's and other contemporary playwrights' plays and their use of such props as wax images, cauldrons, wands, robes, ointments, philters, potions and various ingredients composing the witches' brew, in scenes of magical incantations and other supernatural events. As the title suggests, the aim of our panel is to fuse the study of early modern and modern stagings of plays about magic, therefore combining the historical approach that confronts representation (stage props) and beliefs (magic folklore as found in contemporary pamphlets and treatises), with adaptation studies in theatre and cinema. One such case study is Philip Massinger's *The Picture*, in which the role played by a magical miniature will be analysed both in its contemporary intertextuality and in its modern staging. The panel will also stress the importance of materiality of the stage practices, studying the popularity and evolution of magical special effects and props on early modern and later London stages, with a special focus on the eighteenth century performances of Shakespeare. Yet staging magic also reveals the essence of theatrical performance itself, magical props becoming much more than mere metaphors of what happens between the players and the audience on a stage. On the one hand, example of Stuart court masks reveals a "magical" inscription of the audience into the show with political implications; on the other, a reassessment of the film adaptations of *The Tempest*, will serve to probe the similarities and differences of what constitutes magic in theatre and in cinema.

Natalia Brzozowska is an Assistant Professor at Kujawy and Pomorze University in Bydgoszcz, Poland. She was awarded her doctoral degree in English literary studies at Adam Mickiewicz University in Poznań in 2014. As she also holds a BA degree in Sociology, her research approach is interdisciplinary, bridging sociology and literary

studies. In her PhD dissertation she analysed anger in Early Modern English drama from a social-structural perspective. Dr Brzozowska has published several articles and book chapters in the field of Shakespeare studies (for instance, on Polish televised Shakespeares in *Shakespeare Bulletin*). Her current research interests revolve around Early Modern travel writing and Shakespeare on the post-communist stage.

Pierre Kapitaniak is Professor of Early Modern British Civilisation at the University of Montpellier. He works on Elizabethan drama as well as on the conception, perception and representation of supernatural phenomena from 16th to 18th century. He published *Spectres, Ombres et fantômes : Discours et représentations dramatiques en Angleterre* (Honoré Champion, 2008), and coedited *Fictions du diable : démonologie et littérature* (Droz, 2007). He translated into French and edited Thomas Middleton's play *The Witch/ La sorcière* (Classiques Garnier, 2012). He is also engaged with Jean Migrenne in a long-term project of translating early modern demonological treatises, and already published James VI's *Démonologie* (Jérôme Millon, 2010) and Reginald Scot's *La sorcellerie démystifiée* (Millon, 2015). He is currently working on the trilogy of demonological treatises by Daniel Defoe.

1. Jacek Fabiszak, Faculty of English, Adam Mickiewicz University, Poland

“Film magic vs. theatre magic in three screen versions of *The Tempest*”

Theatre magic is a commonplace concept that is used to help explain the unexplainable: human experience, the *process* a spectator's and theatre artist's go through when participating in a theatrical performance. Theatre is a liminal space and, as any such space, borders on what cannot be accounted for by *logos* and *reason*, albeit we are aware of this space and the encounter it entails: of the totality and partiality of performance, of actors' functioning like *ghost* representations of characters, yet bringing into the performance their empirical experience, which fills the ghostly figures with physical intensity; finally of the spectators' shifting responses, indeed both a flow and floe (metaphors used to theorize television), which changes inevitably both the sender and recipient, often blurring these functions in the communicative process; in other words: theatrical experience borders on magic and for these reasons can be described only by means of (quasi-)magical enchantments, spells; it is a ritual, which only partially is grasped by the logical mind and in logos-centred criticism. Cinema, which represents another *showing* mode (Hutcheon 2006), offers a different kind yet magical, too, ritual. Of course, the context in which a recipient is exposed to the film varies and has a huge impact on the working of this magic (a movie theatre, a TV, DVD or Internet home screening). Nevertheless, liminal spaces are always created, ones that reach beyond the physical milieu of shooting and watching, spaces which are *virtual* ones (Helman 1998), and so magical ones.

The paper tries to address a simple, yet elusive question: what constitutes the natures of theatre and film magic with reference to one play (about magic): *The Tempest*, and its three, now classic, film versions: Derek Jarman's (1979), Paul Mazursky's (1982) and Peter Greenaway's (1991). Each director conceives of Shakespeare and the filmic medium in different ways, and each responds differently to, on the one hand, Shakespeare's shamanic authority (in the Western culture) and theatre's rituals, on the other.

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Jacek Fabiszak's research interests include English Renaissance theatre and drama and their stage, televisual and filmic transpositions. He has published and given papers at conferences on Shakespeare's plays – one of his major publications in this area is *Polish Televised Shakespeares* (Poznań: Motivex, 2005). He also applied linguistic and sociological tools in the analysis of drama, which resulted in the publication of *Shakespeare's Drama of Social Roles* (Piła 2001), a book that attempts to interpret Shakespeare's Last Plays in light of the theory of social roles and speech act theory. Furthermore, Jacek Fabiszak has popularized the Bard's works in Poland co-authoring *Szekspir. Leksykon* [Shakespeare. A lexicon. Kraków, 2003] and co-editing *Czytanie Szekspira* [Reading Shakespeare]. He has also written on Christopher Marlowe, both his plays (focusing on imagery) and their screen versions (especially *Edward II*). Jacek Fabiszak teaches cultural history and theory at the Faculty of English, Adam Mickiewicz University, Poznań.

2. Agnieszka Żukowska, University of Gdańsk, Poland

“Animated Porcelain of the Court’: Automated Magic on the Stuart Court Stage”

With its predilection for the marvellous and the bizarre, the Stuart court masque provided a scenic environment that was conducive to the display of the supernatural with all its paraphernalia (ranging from magic wands to flying chariots and floating islands), the most famous example being the antimasque of witches in *The Masque of Queens*. Theorizing about the function of magical objects on the court stage, this paper aims to prove that the masque's basic magical prop, which served to bridge the gap between the metaphysical (the gods and abstractions revealed on stage) and the real (the king and courtiers watching the entertainment) was the *masquer*, i.e., the aristocratic performer in the masque. Unfailingly silent, passive, and styled to look like statues, masquers could only be “activated” – as is the case with regular props in a theatrical performance – by a live performer, i.e., the king present in the auditorium. The Stuart monarch would thus assume the role of a magician infusing life and motion into the inanimate, which was all the more miraculous as he did not even enter the stage. The magic he employed was one of the “mathematical” kind, which can make “woods, birds, bodies, flie and go” (“M. of M.,” in R. Allot's *Englands Parnassus*). The present study proposes the reading of the masquer as a mystical automaton, where the performing aristocrat is not only affected by magic but also acts as a tool of spreading it further to the entire court so as to deify it. Particular attention will be paid to Thomas Campion's *Lord Hay's Masque* (1607), with its magic wand, charmed grove of dancing tress, and the overwhelming presence of musical magic.

Agnieszka Żukowska is an Assistant Professor at the Institute of English and American Studies, University of Gdańsk. She holds a PhD in Literary Studies from the University of Gdańsk and MA in Art History from the University of Warsaw. She specializes in early modern festival and cultural theory, particularly in the intersections of theatre and the visual arts. She has co-edited, with Jerzy Limon, three collected volumes on theatre and art: *Theatrical Blends: Art in the Theatre / Theatre in the Arts* (Gdańsk 2010), *Amalgamaty sztuki*

/ *Intermedialne uwikłania teatru* (Gdańsk 2011), and *An Atomizing Theatre* (Gdańsk 2014). Her recent publications deal with, inter alia, various theoretical aspects of the Stuart court masque, with a particular emphasis on its handling of time; occasional architecture and firework displays at the wedding of Elizabeth Stuart and Frederick V (1613); and the artistic vision of Persia in *The Travels of the Three English Brothers*. She is also a translator specializing in art and theatre (recently, *The Theatre of Two Times* [2014] and *Art of the Southern Netherlands: Gdańsk and the Polish-Lithuanian Commonwealth* [2017]) and member of The Polish Shakespeare Association.

3. Emanuel Stelzer, University of Bergamo, Italy

“Massinger’s *The Picture*: Interrogating Representation Through Magic and Romance”

I would like to explore the uses of the enchanted miniature at the core of Philip Massinger’s tragicomedy *The Picture* (first performed in 1629). In the course of the play, this prop becomes a powerful instrument that shows the complex ways in which body, gender identity, and social representation were aesthetically and ideologically constructed in early modern culture. The picture acquires multiple qualities. It is treated as a synecdoche of the wife’s body and soul, but also as the embodiment of the married couple. It is an idolised proof of the wife’s chastity and a frightening reminder of her impregnability to the husband. It is both poison and medicine; a specimen of art and of devilish superstition.

By also reflecting on the 2010 production of *The Picture* at the Salisbury Playhouse, I wish to analyse how the transactional dynamics between spectators and actors is shaped by the exhibition of the magic picture, which changes its colour according to humouralism but also signals a transition between the traditional realm of natural philosophy and the new empirical science.

Emanuel Stelzer has recently defended his PhD at Bergamo University in cotutelle with Justus-Liebig-Universität Gießen. His current project consists of an analysis of staged portraits in early modern English drama. His publications include a forthcoming Italian translation of Massinger’s *The Picture* (Rome: Aracne Editrice); “Social Implications of Love Suicide in Early Modern English Drama”, *Critical Survey*, 28:1, 2016, 67-77; “‘Some sport with the fox’: The Later Dating of *All’s Well That Ends Well* in Relation to Jonson’s *Volpone*”, *Notes & Queries*, 63 (3), 2016: 427-431; “*The Vow Breaker* and William Sampson’s Role in the Willoughby Affaire”, *Early Theatre*, June issue, 2017 (accepted); “Passionate Writing: The Rhythms of Jealousy in Early Modern English Texts and Drama”, in Ingeborg Jandl et al. (eds), *Writing Emotions. Literature as Practice* (Bielefeld: transcript, 2017).

4. Silvia Spera, University of Salerno, Italy

“‘Odi et Amo’: Shakespearean Supernatural Dimensions on the eighteenth-century stage”

“A poet who should now make the whole action of his tragedy depend upon enchantment and produce the chief events by the assistance of supernatural agents would be censured as transgressing the bounds of probability. He would be banished from the theatre to the nursery and condemned to write fairy tales instead of tragedies ... These phantoms have indeed appeared more frequently in proportion as the darkness of ignorance has been more gross; but it cannot be shown that the brightest gleams of knowledge have at any time been sufficient to drive them out of the world”.¹

Johnson, Samuel. *Miscellaneous observations on the tragedy of Macbeth: with remarks on Sir T.H.'s editions of Shakespear. To which is affix'd, Proposals for a new edition of Shakeshear [sic], with a specimen.* London, 1745, pp.3-4. Eighteenth Century Collections Online. Gale. McGill University Library.

Borrowing the famous Catullian oxymoron, ‘Odi et amo’, this paper will explore the contrasting, and occasionally overlapping, attitudes of eighteenth-century society towards the belief in the supernatural. Fascination and contempt, ‘Love and Hate’, are the two main feelings surrounding Enlightenment obsession with unseen and invisible powers.

Taking examples from the adaptations of Davenant and Garrick, the aim of this paper is to demonstrate that these two attitudes are traceable in the widespread practice of ‘making Shakespeare fit’ and translate themselves into two main strains of thought: on the one hand, the aestheticization of the supernatural dimensions, mirroring that kind of undercover fascination; on the other hand, their omission and/or replacement, which is a manifestation of contempt coming from the exalting of the faculty of reason.

Particular emphasis will be given to the aestheticization of the supernatural. Starting from the assumptions that Restoration and eighteenth-century adaptations are deeply and complicatedly involved with the historical age they belong to, I argue that Shakespearean supernatural dimensions become an entertaining device of ‘theatrical enchantment’. In this respect, the paper will discuss the use of stage props, such as Garrick’s ingenious mechanized wig that allows Hamlet’s hair to stand on end at the sight of his father’s ghost; and the use of stage machinery which allows the witches in Davenant’s *Macbeth* to fly over the stage. They are not mere ludicrous and eye-catching effects employed by clever managers with an eye for business; they are the surprising synthesis of the intellectual thought of the period.

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Silvia Spera graduated with first class honours in Foreign Languages and Cultures at the University of Salerno in March 2009, defending a thesis entitled *Garrick's Shakespeare*. In March 2012 she earned her Master's Degree in Modern Languages and Literature from the University of Salerno. She was conferred a first-class honours degree and an honourable mention. Her thesis, *Making Shakespeare fit. Antony and Cleopatra in All for Love di John Dryden*, explored the role of William Shakespeare in the 17th and 18th centuries focusing on Dryden's outstanding adaptation of Shakespeare's *Antony and Cleopatra*. In July 2013 she obtained the Qualification for Teaching English in Secondary School (TFA) from the University of Naples "L'Orientale". During her Master's Degree she worked for the Faculty of Foreign Languages at the University of Salerno as a tutor: in 2010 she attended to the tutoring of three-year degree course students for their English exams; whereas in 2011 she was responsible for the Info-Point Service devoted to students and prospective students at the Faculty of Foreign Languages and Literatures, and at the Faculty of Visual Arts, Music and Theatre. She has been teaching English in a Secondary School since 2012. Since 2014 she has been an expert scholar ('cultore della materia') at the University of Salerno and at the University "Suor Orsola Benincasa" in Naples. She is a member of IASEMS (Italian Association of Shakespearean and Early Modern Studies) and ESRA (European Shakespeare Research Association).

PANEL 12: “Shakespeare and Music”**Conveners:****Michelle Assay, University of Sheffield, UK****David Fanning, University of Manchester, UK**

Music in Shakespeare has long been a favoured topic in both musicology and Shakespearology. Shakespeare in Music, on the other hand, has been a more loosely coordinated area of study, to put it mildly being generally confined to studies of individual works and composers, or to collections of essays without much by way of a connecting thread. The reasons are not hard to find. The sheer diversity of musical encounters with Shakespeare, be they in opera, ballet, film scores, song or concert music; the complex collaborative relationship of librettists, directors, choreographers, film-makers and composers; the impact of local, regional and national environments on both conception and realization – all defy neat packaging or theorising. No scholar has attempted an overview of more than an infinitesimal fraction of the works listed in Bryan Gooch and David Thatcher’s monumental five-volume *A Shakespeare Music Catalogue* (Oxford, Clarendon Press, 1991).

The present panel attempts no magisterial overview or synthesis. Rather it seeks to showcase some of the latest trends in interpretation, rediscovery and creative renewal of Shakespearean afterlives in music. Focusing on three distinct geographical/cultural regions it raises topics including the following:

- How Shakespeare scholars and musicologists approach the topic of Otherness, through the example of Verdi’s *Otello* and its representation on film
- How composers have risen to the challenge of making operas from *King Lear* – a task even Verdi found beyond his reach – through the examples of Aulis Sallinen in Finland and Aribert Reimann in Germany
- How Soviet settings Shakespeare sonnets negotiated with texts, traditions and translations, through the example of the Polish-born, Russian-domiciled Mieczysław Weinberg, whose sonnet settings were blacklisted following the post-war anti-formalist campaign spearheaded by Andrey Zhdanov.

Panellists:**1. Suddhaseel Sen, Department of Humanities, Indian Institute of Technology, India****“From Stereotype to Metaphor: Religious Difference in Shakespeare’s *Othello* and Verdi’s *Otello*”**

Recent scholarship on Shakespeare’s Venetian plays has focused on religious Otherness as an important theme connecting *The Merchant of Venice* with *Othello*, and explored its relationship with issues of race. Arrigo Boito’s libretto for Verdi’s *Otello* retains the trope of religious Otherness but plays down much of the racist language of its Shakespearean source, even though the character of Othello was normally read in terms racial rather than religious Otherness in the nineteenth century. Why was that the case? Furthermore, why did Verdi not highlight Otello’s religious and/or racial Otherness by deploying the kind of exoticisms found in his previous opera, *Aida*? And where can we situate Verdi’s *Otello* in the larger contexts of Italian operatic history and of adaptations of Shakespeare’s *Othello*? I seek to address these questions by situating the opera in the larger cultural context in which it was created. I begin with the tendency of Anglophone critics to associate the role of Othello with the Italian “national character,” and with Italian exponents of the role such as Tommaso Salvini and Ernesto Rossi. I then discuss how these associations contributed to the sense of a loss of cultural prestige, especially in post-Unification Italy, that had already begun because of the increasing popularity and critical acclaim accorded to German opera composers, especially Richard Wagner, from the 1870s onwards. I read Verdi’s *Otello* in the light of his attempt to restore Italian opera to its position of European pre-eminence, and conclude by suggesting that the opera can be seen as being a global trend in the nineteenth century, in which adaptations of Shakespeare’s plays contributed to the development of “nationalist cosmopolitanisms” in different parts of the world.

Suddhaseel Sen is an Assistant Professor in the Department of Humanities and Social Sciences at the Indian Institute of Technology, Bombay (on lien from Presidency University, Calcutta). He has a PhD in English from the University of Toronto, and is currently working on a PhD in Musicology from Stanford University. His publications include articles on Wagner and German Orientalism; on Shakespeare adaptations (Ambrose Thomas’s *Hamlet*; Vishal Bhardwaj’s *Maqbool*); on Indian filmmaker Satyajit Ray; and on the music of Rabindranath Tagore and his European contemporaries. He has also arranged Tagore’s music for Western ensembles in India, Canada, and the US.

2. Elke Albrecht, Independent Scholar, Helsinki, Finland

“*King Lear* – two operatic approaches by Aribert Reimann and Aulis Sallinen”

Re Lear had been a project that Verdi must have had on his mind for decades and there are two libretti versions by Antonio Somma but apparently, no music was composed.

Aribert Reimann (*1936), inspired by baritone Dietrich Fischer-Dieskau to write a *Lear* opera for him, was obviously luckier with his librettist Claus H. Henneberg. Reimann's *Lear* was premièred in 1978 in Munich with Fischer-Dieskau in the title role. It marked Reimann's international breakthrough and has been performed in different new productions, being one of the most significant music theatre works of the last decades. A new production will be staged at the Salzburg Festival in August 2017.

In Aulis Sallinen's case the “*Lear* project” turned out to become his last opera – his final challenge? As opera composing was not very popular among Finnish composers till the seventies, Aulis Sallinen (*1935) had to find his own way to approach this genre. In 1975, the premiere of his opera *The Horseman* started the Finnish opera boom. More operas followed. While two of his librettists died during Verdi's *Re Lear* project, Sallinen took up the challenge and wrote the libretto for this *Kuningas Lear* (*King Lear*) himself, in Finnish, based on the translation by Matti Rossi. The title role was written for bass Matti Salminen and the opera was premièred in 2000 at the Finnish National Opera with an outstanding Finnish cast, including Matti Salminen, Jorma Hynninen, Jorma Silvasti, Lilli Paasikivi et al.

This paper, based on ongoing research on Aulis Sallinen's operas, compares the different approaches and characteristics of these two *Lear* operas by Reimann and Sallinen.

Elke Albrecht studied theatre research and musicology at the University of Vienna and arts management at the Sibelius Academy in Helsinki. Her doctoral dissertation deals with “*Kalevala* operas”, her research focuses on Finnish operas, the opera boom, Aulis Sallinen's operas and Kalevi Aho's entire oeuvre. As her latest publications she has edited a collection of essays by 19 Finnish opera composers (together with Eeva-Taina Forsius-Schibli, also translated into German and English – “*Finland – a nation of opera*”) and the program book for the world premiere of Karl Müller-Berghaus's opera *Die Kalewainen in Pochjola*.

3. Stefan Weiss, University of Hanover, Germany

“*Musical Responses to Nikolay Gerbel's Russian Translations of Shakespeare's Sonnets*”

Nikolay Gerbel's translation into Russian of Shakespeare's complete sonnets appeared in 1880 and gave rise to the first two Russian song cycles on these poems. Mikhail Ippolitov-Ivanov's setting of 10 sonnets was printed around 1907, while Mieczyslaw Weinberg's cycle

of six sonnets (1946) remained in manuscript form. With respect to the musical reception of the sonnets in Russia, both works were solitaires. A Russian ‘boom’ in setting the sonnets started only in the mid-1950s, after a new translation of the sonnets by Samuil Marshak had attracted the interest of composers.

My paper will examine how Ippolitov-Ivanov and Weinberg constructed their respective cycles and, in particular, how they reacted to the peculiarities of the Shakespearean sonnet form. The comparison reveals widely different musical approaches to a literary form that seems to invite and prevent a strophic setting at the same time. Gerbel’s idiosyncratic prosodic solution played its own part in affecting the settings.

Stefan Weiss studied musicology as well as English and German literature in Cologne and has taught at the Dresden University of Music (research assistant, 1997–2003) and the Hanover University of Music, Drama and Media (professor, since 2003). In his research he specializes in music of the twentieth and twenty-first centuries, with a focus on music in Germany and Russia/Soviet Union, as well as analysis and reception history of contemporary music.

**4. Michelle Assay, University of Sheffield, UK
David Fanning, University of Manchester, UK**

“Shakespeare and Carl Nielsen”

In May 1916, three months after the premiere of his Fourth Symphony (*The Inextinguishable*), Carl Nielsen was commissioned to compose four songs for the Prologue to the 300th anniversary commemoration of Shakespeare’s death, staged on the hills outside the castle at Helsingør (Elsinore). Following a tradition established 100 years earlier, the main part of the celebration consisted of extracts from *Hamlet*. But the songs themselves included personifications of Ariel and Caliban from *The Tempest*. Although adverse weather conditions meant that the event was no great success, the chorus that Nielsen was asked to add to the four songs enjoyed an anthemic afterlife with a new text, as ‘Denmark for a thousand years’ (the original idea had been for the chorus to be sung to the melody of ‘God save the King’).

The Shakespeare commemoration also included a speech by Georg Brandes (1842–1927), the scholar-critic and author of a three-volume study of Shakespeare (1895–96) that almost immediately appeared in English and was widely admired. Nielsen knew of him and was occasionally in direct contact with him, as some of his lesser-known letters and diary entries indicate.

This is by no means the only documented contact between Nielsen and Shakespeare. For example, in 1890 Shakespeare features in the composer’s select list of those who ‘gave their times a black eye’ and who would therefore be remembered longest; in the run-up to his Biblical opera *Saul and David* (1901–02), Nielsen was considering an opera on the subject of *The Merchant of Venice*; and in the months after the Helsingør event he speculated about using the Ariel/Caliban duality as the basis for a string quartet. This last idea never materialised, but it arguably bore fruit ten years later in the Flute Concerto.

David Fanning is Professor of Music at the University of Manchester and author and editor of books, articles and critical editions on Nielsen, Shostakovich, Weinberg, and the 20th-century symphonic tradition. He is currently working on an expanded version of his Weinberg biography and on a co-edited volume on *Music under German Occupation*. As a pianist he partnered the Lindsay String Quartet for 25 years, a role he now continues with its successor as ensemble-in-residence at the University of Manchester, the Quatuor Danel. He is also active as a critic for *Gramophone* magazine and *The Daily Telegraph*.

Born in Tehran and trained in piano performance at the Tchaikovsky Academy in Kiev and at the Satie Conservatoire in Paris, **Michelle Assay** is Honorary Research Fellow at the University of Sheffield. Her PhD dissertation at Sheffield and the Université de Paris Sorbonne on the topic of 'Hamlet in the Stalin Era' is currently being prepared for publication. Alongside several published articles in this area, she is co-ordinator of an international research group on 'Shakespeare in Central and Eastern Europe' and is collaborating with David Fanning on a life-and-works study of Polish-born, Soviet-adopted composer, Mieczysław Weinberg.

III. SEMINARS

SEMINAR 1: “Avant-Garde Shakespeares/Shakespeare in the Avant-Garde”

Conveners:

Aleksandra Sakowska, The Shakespeare Institute, UK

Lucian Ghita, Clemson University, USA

This seminar seeks to explore the relationships between Shakespeare and the avant-garde, understood both as a historically-determined formation and as a larger discursive impulse that seeks to break down aesthetic norms and conventions. As the title of the seminar suggests, the two terms are historically and theatrically contingent. We will address questions about the avant-garde pedigree of Shakespeare and the Shakespearean pedigree of the avant-garde. Shakespeare did not provide a mere blank slate on which the avant-garde artists could project their thoughts and concerns. Rather, the traffic of ideas and influence was two-directional. The avant-garde pioneers were culturally conditioned to punctuate certain aspects of Shakespeare’s plays that had received little or no critical attention until that point. In turn, their experimental approaches have profoundly reshaped how we perform and think about Shakespeare nowadays, and have opened up new ways to imagine Renaissance theatre more broadly.

Shakespeare played a crucial role in the development of the avant-garde movements that emerged at the end of the nineteenth and beginning of the twentieth century. Shakespearean ideas and themes were at the forefront of major textual and theatrical experimentations throughout the long twentieth century: from Alfred Jarry’s *Macbeth*-inspired farce *Ubu roi* and Harley Granville-Barker’s Savoy productions to Bertold Brecht’s ground-breaking adaptation of *Coriolanus* and Peter Brook’s postwar experimental reworkings of *Titus Andronicus* and *Hamlet*. Although the seminar’s main focus is on Shakespeare’s theatrical afterlives, we welcome contributions on Shakespeare’s relationship with other artistic incarnations of the avant-garde (film, visual arts, dance, music, etc.).

Seminarians:

1. “Un-Becoming Cleopatra: Shakespearean Traces in Agnès Varda’s *Cléo de 5 à 7*”

Maurizio Calbi, UNISA (Department of Humanistic Studies), Italy

The paper focuses on Agnès Varda’s 1962 *Cléo de 5 à 7* (*Cléo from 5 to 7*), the first and only nouvelle vague film directed by a woman. This is a film that develops in “real time,” and follows the vicissitudes of a relatively talented, beautiful pop singer, Cléo (Corinne Marchand), from the moment when she visits a tarot reader to the moment when she meets a talkative soldier, Antoine. The names of these two characters recall the names of Shakespeare’s famous lovers. Although Shakespeare is cited only once, I want to argue that Antony and Cleopatra becomes some kind of “spectral template” through which the film

rearticulates its central issues, in particular questions of femininity, love, and death, and explores wider political issues such as the Algerian war of independence.

2. “The BLASTed Lion and the Jeering fox: Futurist perspectives on Shakespeare from F.T. Marinetti to Wyndham Lewis”

Michele De Benedictis, Università degli Studi di Cassino, Italy

My contribution aims to explore the controversial reception and contamination of Shakespeare's transhistorical works through the lens of the chief exponents of Futurism – and their opponents – in the first decades of Twentieth century. Whereas F.T. Marinetti's theatrical manifesto provocatively asserted that ‘our Futurist theatre jeers at Shakespeare’, dismissing the Elizabethan playwright as an emblem of *passéism*, conventional productions carried on representing Shakespeare's plays in Italy. How did his iconoclastic demand to ‘reduce the whole Shakespeare in one single act’ contribute to reshape futurist ‘serate’ (i.e. performative evenings), according to the principles of synthesis and improvisation? To what extent was Marinetti's socio-aesthetical stance on the Bard challenged by the members of other historical avant-gardes, who actually such futurist claims? What was Wyndham Lewis's parallel attitude in this skirmish, considering his Vorticist-oriented drawings for *Timon of Athens*, as well as his Machiavellian analysis of Shakespeare's heroes?

3. “The shinsakunō version of *King Lear*: Avant-garde Shakespeare in the Japanese Classic theatre”

Monica Alcantar, University of Bologna, Italy

This paper will focus on shinsaku-nō as a consequence of the Japanese classical theatre renovation and its interaction with Shakespeare dramaturgy as exempla of the vitality and strength of Western Humanism. Inside Nō Theater an echo that reverberates within the body of tradition can be distinguished. In fact, its resonance, has been renovating the traditional theatre dimension from the political Meiji restructure (1868-1912) coincidentally with avant-garde aesthetic influence. Regarding Shinsaku as the re-writing exercise of Japanese classical theatrical horizon, I intent to draw in context its discovery of Shakespeare. From the early results of translation, that is from Kawashima Keizō's Japanese-language translation of Julius Caesar (1883) following the «diction of the Noh-stage» until most recent translations such as: Anzai Tetsuo's and Odajima Yushi's, who translate Shakespeare through modern prose. I intend to analyze the dramatic composition and staging of *King Lear Dreaming* written, directed and performed by Umewaka Naohiko (1958) for the Al Bustan Festival in Beirut, Lebanon (2016) by concentrating the analysis on the issue of intertextuality between Shakespearean drama and the classic Nō repertoire. The contents of the Nō tradition will be brought in analysis as contrapuntal forces contained in a formula of theatre within theatre where reality and fiction, pleasure and duty, rebellion and authority are declined from avant-garde perspective. Umewaka Sensei's reading of Shakespeare's text escapes the narrow limits

of the predictable while remaining faithful to the narrative line. Different elements as the rendition of Lear's madness and the interaction of archetypes, from Aoi no Ue to Juliet, will be brought into discussion. This analysis' intention is to concentrate on the renewal of Nō within a creative tension of avant-garde aftermath, drawing from shinsaku, a specific theatrical strategy which Umewaka Naohiko develops as a technical and aesthetic execution within the frame of the traditional model, regenerating in a new author's perspective. As a result we can see contemporary Nō staging beyond a canonical or localized Shakespeare perspective towards a contemporary performance tout-court.

4. "Examining the Patterns of Dreams and Reality in Shakespearian Drama"

Hanna Michnowska, Independent scholar, Poland

'Examining the Patterns of Dreams and Reality in Shakespearian Drama' is a paper that aims to discuss selected examples of the Bard's work against the Renaissance philosophy and surrealist ideas. Oneiric visions and references to dreams reoccur throughout Shakespeare's work on a semantic level, where as similes or metaphors they provide a unique poetic breadth that has captivated many minds. A dream becomes also the playwright's vehicle for a plot advancement or to evoke a change in the course of a dramatic action. *A Midsummer Night's Dream* provides the most obvious, but not the only example of such, dream supported, plot development. Shakespeare's universe frequently seems to depend on a dynamic relation between what is real and what lies within Queen Mab's realm. Shakespeare drew on earlier literary tradition, which exploited dreams in a similar way. Dreams in earlier existing texts were strongly rooted in the underlying religious and philosophical systems existing within scholasticism. The Renaissance "rediscovery" of the Greco-Roman world sustained the fashion for the reworking of the dream theme, for instance, with Marsilio Ficino's notion of 'vacatio animae'. The Renaissance neoplatonic philosophy permeated the thought of many thinkers or writers as long as till the end of the eighteenth century. The philosophy was known to Shakespeare in one form or another. Yet, while the scholastic or even the Renaissance neoplatonic universe presented a dream as a channel for the communication with either heaven or hell, *A Midsummer Night's Dream* is devoid of any such connotation and, as other pieces of the Shakespearian universe, does not engage into direct serious religious divagations. Its most apparent connotation seems to be an English folk tale set bizarrely enough in Athens. Such approach makes Shakespeare's use of the dream theme in the play extremely attractive to the modern perception and interpretation, which were in part fostered by surrealism. Andre Breton's manifesto of 1924 defined surrealism as a means of rejoining the world of dreams and reality into the one absolute "surreal" whole. His goal was to vindicate what was underestimated and hidden inside dreams. The surrealist practice is said to have influenced the modern world on many levels: from culture to politics, including the contemporary theatre practice. Surrealists themselves acknowledged the input of Renaissance alchemists and artist, into the development of their own ideas. Yet, their thinking was preconditioned by Freudian psychoanalysis and not by religious systems. What an aware contemporary Shakespeare reader can make of the

juxtaposition of these two apparently convergent, but inherently distant worlds is consequently the subject of this paper.

5. “Oļģerts Kroders: First Representative of Shakespeare Revolutions in Latvia”

Vēsma Lēvalde, Kurzemes Humanitārā institūta pētniece, Latvia

The paper refers to the creative work of Latvian stage director Oļģerts Kroders (1921-2012). Every 12-13 years he has staged Shakespeare's tragedy *Hamlet* (1972; 1984; 1997; 2008), each time interpreting the mutual relations between the characters and the psychological justification of *mise-en-scènes* differently, and accordingly editing the text of the play.

He opens up a new aspect of the interpretation of the tragedy that allows naming Kroders the first representative of the so-called Shakespeare revolution in Latvia. It can be clearly felt that the story is not about an abstract “Danish” prince and not about a personification of a higher idea, but about a very particular character – a contemporary whose feelings are similar to those of the audience.

The main theoretical approaches used in this research are based on the methodology of hermeneutics, cultural studies, documentary protocol, and psychoanalysis.

6. “Shakespeare in the Baltic Avant-Garde theatre”

Guna Zeltiņa, Department of Theatre, Music and Cinema, Institute of Literature, Folklore and Art, University of Latvia, Latvia

The aim of the report is to introduce with the Avant-Garde practices of interpretation of Shakespeare's plays in the Baltic theatre since the 1920ies till nowadays, characterizing the main tendencies and the most important examples in the process.

Baltic productions of Shakespeare always reflected the aesthetic, social and political trends current in the given period including the global tendencies of the Avant-Garde in the world theatre. Shakespeare's interpretations in the Baltic theatre has moved from the traditional productions done ‘by the book’ to modernistic versions and original Avant-Garde practices in the 1920ies and 1930ies followed by the local Shakespeare's revolution in the 1960ies and 1970ies in all three Baltic countries till the ‘site-specific Shakespeare’ in avangardistic style in the 1980ies and 1990ies to multi-medial versions (especially beloved in Estonian theatre) and provocative adaptations/ productions of the young Latvian directors Vladislav Nastavshev and Elmars Senkovs, Lithuanian directors Arturas Areimas and Vidas Bareikis, Estonians Hendrik Tompere, junior, Janus Rohumaa and others in nowadays. These practices mark distinctive, alive configurations in the European ‘map’ of Avant-Garde Shakespeare's productions.

7. “Disassembly, Montage, & Meaning-Making in Annie Dorsen’s *A Piece of Work: a machine-made Hamlet*”

Tom Cartelli, Muhlenberg College, Allentown, USA

My paper explores Annie Dorsen’s radical project of disassembly, disintegration, and serial (re)production, the algorithmically generated *A Piece of Work: a machine-made Hamlet* (2013). Dorsen’s methodology relies almost entirely on the audio and visual projection of verbal montages drawn from an unspecified text of *Hamlet* that are so maddeningly methodized as to be rendered largely incomprehensible. Visible human agency is all but evacuated from the reassembled play’s five acts, an actor appearing only in the third act to rehearse newly-cut text as it is transmitted into the actor’s ear-buds a second or two before their recital. Though Dorsen makes no real claim about “challeng[ing] notional master narratives,” she may be doing just that by repurposing the Hamlet text from its standing as a master narrative into a database archive out of which an infinite number of tributary narrative streams may be generated, no one of them the same as the other, with some seeming to contest the centrality of the play’s title character. I use the term “narrative streams” because *A Piece of Work* never composes, much less seeks to compose out of its constituent parts, a substitute narrative for the already complicated story Hamlet tells in its varied textual permutations. All it aims for with respect to meaning-making is to produce what Dorsen calls “a new kind of poetic logic,” brief patches of sense, affect, and effect that could imaginably defer to reasoned articulation on demand, but need not be articulated to satisfy the desire or expectations of more postdramatically inclined auditors.

8. “The Influence of the avant-garde on contemporary adaptations of *Richard III*”

Dana Monah, Al. I. Cuza University of Iasi, Romania

This paper aims at exploring the influence of authors and theorists of the historic avant-garde (Meyerhold, Jarry, Artaud) on dramatists and directors who adapt Shakespeare’s *Richard III* from the seventies (Carmelo Bene) to the early 21st century (Peter Verhelst). I will set out to investigate how authors use and adapt concepts such as the carnival and the grotesque, music as a subversive device, the actor as a cabotine, or a playful, enhanced theatricality in order to approach the contradictions and challenges of the play and to theorize adaptations as subversive « stage essays » on Shakespeare’s work.

9. “A Paper *Tempest*”

Emil Sirbulescu, University of Craiova, Romania

The protagonists of the avant-garde movements saw themselves as discoverers of new continents. They claimed the privilege of pioneering and at the same time, by an unusual but explicable inconsistency, have searched for precursors in the exploration of those continents. Proclaiming themselves as road openers, they did not fail to declare their forerunners. For Eugene Ionesco, the avant-garde – the most radical expression of modernism – is a form

of opposition to the system, a break with traditionalism, a reaction against realism. Synonymous with liberty, it contains the germs of creative liberty. He claimed, for the playwrights, the scientists' possibility to experiment: "Avant-garde means freedom." If Ionesco is right, then most (if not all) Shakespearean performances of the 21st century staged around the world belong to the avant-garde. My contribution deals with *The Tempest* directed by Silviu Purcărete, staged in Craiova, Romania, and identifies the avant-garde elements in the play.

10. "Fractured Mirrors: Marx, Kant & Shakespeare in Edward Bond's *Lear*"

Peter Billingham, University of Winchester, UK

In this paper I propose to discuss & analyse the impact of Marxist constructs of alienation in psychological & political terms in Edward Bond's critically acclaimed deconstruction of Shakespeare's iconic tragedy *King Lear* in Bond's 1971 play *Lear*.

Bond fuses a Marxist political reengagement with Shakespeare's play with an emerging sense of Kantian ontology to produce one of the landmark British & European plays of the post-war period. The political & the personal interweave in a critical way to critique the nature of both twentieth century totalitarianism & radical left opposition to those regimes.

SEMINAR 2: "The accent of his tongue affecteth him: 'Accentism' and/in Shakespeare"

Convenors:

Carla Della Gatta, University of Southern California, USA

Adele Lee, University of Greenwich, UK

The sound of Shakespeare's dialogue in various languages has much to do with the accent in which his plays are performed. From the British John Gielgud's distinctively mannered voice to the rich, bass-tones of the American Paul Robeson and the lyrical cadences of the Italian Ernesto Rossi, stage actors have defined and defied the "proper" Shakespearean accent. Yet acting methods, cultural hierarchies, and the Shakespeare industry continues to pressurise actors, directors and dramaturgs to streamline or "elevate" their accents, while others find themselves typecast and their accents deployed for comical effect. Of course Shakespeare himself delineated characters linguistically and frequently refers to "plain," "fine," "rough," "heavy" and even "Christian" accents in his plays.

This seminar seeks to explore the aural distinctions and consequences of accentism – an under-researched topic that is not dissimilar from (and often intersects with) racism, sexism and classism – across languages and cultures. How do accents work to distinguish characters from different regions (Wales, Denmark, Venice) when performed in English-speaking countries today? In non-English countries and productions, what affect do "foreign"

accents have on performance reception? And how are Shakespeare's textual cues translated for the stage?

Not enough attention has been paid to the dramatist's varied and pointed use of accents to denote Otherness and to convey certain traits. Nor, despite the publication of the British Library's Shakespeare's Original Pronunciation CD, has the question of how Shakespearean English was pronounced at the time been fully resolved, and speculation as to whether Appalachian-American or "Old Country" accents are "closer" than contemporary English to how Shakespeare originally sounded continues.

1. "How Should Shakespeare Sound?"

Ronan Paterson, Teesside University, UK

The concept of "speaking Shakespeare" well is in many cases tied into a particular accent. This accent, used by less than 3% of the UK population, is in the English theatre known as Received Pronunciation ("RP"), and is taught in all drama schools. It was widely heard on the early BBC, hence its alternative name, "BBC English", and is the rule rather than the exception in productions at the National Theatre or the Royal Shakespeare Company. It is considered by some a "neutral" or "standard" accent which is accepted and expected in the performance of Shakespeare. In America there is a similar "neutral" accent for Shakespeare, and in many other languages the performers in plays by Shakespeare are expected to adopt such "standard" accents.

Yet these accents are unrecognisably different from the way Shakespeare sounded in his own time. Even allowing for the transition from "Original Pronunciation", the very idea of a "Standard" accent for Shakespeare is confusing. Where has this assumption, unconnected with Shakespeare's own voice or any accent of his time, come from? Why is this replicated in other countries, languages and cultures? What barriers prevent actors using their own natural accents in performance? Would all of Shakespeare's actors have had the same accent? Should modern actors?

2. "In Accents Yet Unknown': Signifying *Julius Caesar* on the Caribbean Carnival Stage. The Case of Shakespeare Mas"

Giselle Rampaul, The University of the West Indies, Trinidad and Tobago

Every year, at Carnival time in Carriacou, a group of people, traditionally men, don special costumes, recite passages from *Julius Caesar* and beat each other with whips in a verbal and physical duel. This is the essence of Shakespeare Mas, a little-known ritual practice that only occurs in the tiny Caribbean island off the coast of Grenada.

This recontextualisation of *Julius Caesar*, performed in a particular accent, has resulted in a distinctly Carriacouan mode of expression. By employing Henry Louis Gates's concept of *signification*, I argue that, through the content as well as the delivery and accent of the

Shakespearean speeches, Shakespeare is defamiliarised. This paper examines this unique linguistic and cultural reinterpretation of Shakespeare in relation to contemporary discussions about global Shakespeares, and explores the implications and relevance of accent and delivery on the Caribbean Carnival stage.

3. “Deciphering the foreign accents of Shakespeare's characters”

Emma Vyroubalova, Trinity College Dublin, Ireland

My paper will address the topic of "Shakespeare's treatment of regional and/or foreign accents" by examining how the plays signal the presence of a foreign (i.e. from outside of England) accent at particular moments. The Quarto and First Folio play-texts, along with what we have been able to determine about the early modern English practices, provide the majority of evidence as to what the plays would have sounded like in their Elizabethan and Jacobean performances. I will focus on the depiction of French accents in *Henry V* and *1Henry VI* as well as on Welsh accent in *1Henry IV* and the trio of accents from the Celtic periphery spoken by the three Captains in *Henry V*. By comparing both the textual and contextual clues for the rendition of specific lines in a foreign accent, I hope to outline a methodology for identifying and classifying foreign-accented speech in Shakespeare's scripts.

4. “‘Racklers of Orthography?’: Shakespeare spoken in ‘Japlish’”

Adele Lee, University of Greenwich, London, UK

Included among the many challenges facing actors and directors in the Shakespeare industry is the pressure to streamline or ‘posh up’ one’s accent to meet long-standing expectations about what it means to ‘speak Shakespeare’ properly. Referred to as Received Pronunciation (RP), also known as ‘Oxford English’, this mode of enunciation has come to dominate the theatre and performance history of Shakespeare and resulted in an under-researched problem that is not dissimilar from (and often intersects with) racism and classism: accentism. While the effects of this form of discrimination on those from different, ‘non-standard’ regions within the Anglophone world has received some (limited) attention – both from outside and within academia – the impact and implications of ‘foreign,’ non-English accents have on performance reception is as yet uncharted territory. Focusing specifically on East Asian productions, this paper will explore the ways in which the accent or dialect used by actors function as ‘metasigns’ (signifiers of locality or origin) that determine how a production is interpreted. This paper, which argues that accents function on a semiotic plane, will also explore the fascinating history of actors and theatre practitioners in Japan trying to imitate (or parody) ‘BBC accents’ and the potential of this for stereotyping.

SEMINAR 3: “There are more things in heaven and earth’: Shakespeare’s philosophy, philosophy’s Shakespeare revisited”**Convenors:****Katarzyna Burzyńska, Adam Mickiewicz University, Poland****Reina Bouwer, Leiden University, the Netherlands**

Terry Eagleton once wrote that “it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida” (Eagleton 1986: 9-10). Following up on Eagleton’s famous remark one feels tempted to say that it is impossible to read Shakespeare outside philosophical reflection. Indeed, the history of numerous intersections between philosophy and Shakespeare is very rich, going back to 1774 when William Richardson wrote *A Philosophical Analysis of Shakespeare*. Despite this very long tradition of philosophising Shakespeare, after the publication of the ground-breaking books of Stanley Cavell (*Disowning Knowledge in Six Plays of Shakespeare* 1987) and Martha C. Nussbaum (*Love’s Knowledge Essays on Philosophy and Literature* 1992), philosophical criticism came to a sudden and unexpected halt.

One might suspect that the growing radicalization of literary criticism pushed philosophical criticism as politically naïve to the very margins of literature studies. Since the publication of *Political Shakespeare* (1985) the early modern has been chained to the “material forces and relations of production” (Dollimore 1985: VIII). Nevertheless, in spite of the brilliant contributions to the Renaissance studies, there is a growing sense that the new historicist/materialist paradigms have been exhausted. Hugh Grady criticizes the cultural materialist obsessive antagonism to essentialism and modern subjectivity. Kiernan Ryan, a well-known left-wing Shakespeare critic suggests we reclaim the notion of Shakespeare’s universality from reactionary critics and focus more on its actual revolutionary potential in today’s world.

In the light of the growing disappointment with “political Shakespeare” and a burning need to “reclaim” Shakespeare for philosophical reflection we would like to propose a seminar on intersections between Shakespeare’s plays and philosophy. The aim of the seminar is to bring together scholars interested in Shakespeare and philosophical analysis as well as revive the notion of Shakespeare’s universality for both literary studies and philosophy.

Seminarians:**1. “Shakespeare’s Skepticism”****Natasha Sofranac, Belgrade University, Serbia**

Hazlitt said Shakespeare was as good a philosopher as he was a poet. Of all Greek philosophers, revived in Renaissance, Plato was pivotal for Shakespeare. His philosophy of love pervades Shakespeare’s Sonnets, as well as many of his plays. In epistemology, the hunger for knowledge and the limited capacities to fathom all the mysteries of the universe, Shakespeare is again a Neo-Platonist. No doubt that the carrier of this thought was Michel de Montaigne, brought to Shakespeare by his friend John Florio. That was the time when subjectivity was looming up in the horizon and the issues of *self* and otherness were assuming a growing importance.

In the nineteenth century, it was still in some fundamental questions that Shakespeare’s philosophy was looked at and authors like Dostoyevsky or Nietzsche related to him. In the twentieth century, other than psychoanalysis, it was mainly modern politics that thinkers and general audience could identify and mean by Shakespeare. In terms of presentism and discursive determinism, would Shakespeare be a skeptic nowadays, as our contemporary? Would he step out of his comfort zone and be an outspoken critic of neo-liberal capitalism, or just flirt with the political left “tongue-tied by authority”? Would he write his lines of *Thomas Moore* and the egalitarian speeches like Emilia’s proto-feminist one in *Othello*, Portia’s “quality of mercy” in *The Merchant of Venice* or Perdita’s proletarian one in *The Winter’s Tale*. Is it dystopia, a Lutheran dream-vision or a sustainable project for the future, long-term and harrowing as it may be? In literature, like in sleep, you can’t tell dreams from reality. Plato’s images of shadows reflecting reality, like Tennyson’s Lady of Shalott weaving her “Stuff that dreams are made on”, required Keatsian “negative capability”, that force us “to strive to seek to find and not to yield”.

2. “Stoicism and Ambition in William Davenant’s Adaptation of William Shakespeare’s *Macbeth*”**Samia AL-Shayban, King Saud University-Riyadh, Saudi Arabia**

The criticism of Shakespeare’s adaptation is dominated by two approaches. One approach is concerned with dramatic rules as manifested in the original and adapted plays. A comparison and contrast study of Shakespeare’s plays and their imitators is the second trend. This paper proposes to read Davenant’s *Macbeth* not as an adaptation, but as an independent and original play. The reading argues that Davenant’s play is a dramatic and moral manifestation of the philosophical construct of stoicism. The stoic manifestation in *Macbeth* is through the ambition of the main characters, Macbeth and Lady Macbeth. To the stoics, ambition leads man to exist outside the limits of nature, causes his grave unhappiness and subjects him to the changing fortune which leads to his ultimate destruction. Macbeth and Lady Macbeth are identical manifestations of the stoic perception of ambition with its unnatural course and tragic end. The ambition of both characters is not simply a moral

trait but a dynamic force that shapes their dramatic action and consequently the entire play. This integral relationship between the moral and the dynamic is central to stoic philosophy. The writings of Seneca, Cicero and Marcus Aurelius about ambition are central to our argument. The rationale behind the choice of the Roman stoics is connected to their identity as Romans and the nature of their lives. Ancient Rome was known for its ruthless military ambition, a theme that is at the heart of *Macbeth*. Furthermore, the chosen philosophers were at the centre of power which makes them a suitable choice to discuss the mechanism and destructive end of ambition.

3. “Justice and Individualism in Early Modern Riots and Revenge Tragedies”

Yuki Nakamura-Ishii, Kanto Gakuin University, Japan

Regarding the legacy of early modern English revenge tragedy on our modern notion of drama, Shakespeare and his contemporary playwrights' creation of a stock type, that is, their framework for the characterization, of revenge protagonists is especially influential; this early modern convention is still rampant in today's portrayal of heroic characters. Revengers seeking justice are typically characterized as a resisters of counter-power, defying tyrants, representatives of natural law, and autonomous individuals. Their pursuits of justice often exceeds the limits of reason to such an extent that it transforms agents of justice into villains. What is more, because of the typical denouement of revengers' destruction and new regime's justification, justice is relativized. Justice in revenge tragedies is a representation of modern individualism, which is exemplified by protagonists such as Hamlet, Titus Andronicus, Vindice and Antonio.

In this genre of revenge drama, justice is related to the modern idea of an individual and transcends moral standards. In exploring this nature of justice, a cultural historical approach focusing on early modern riots and rebellions is effective. Those collective behaviours reflected a popular mentality, and this is why the comparison between socio-cultural phenomena and *mimesis* in theatre makes sense. In early modern English theatre, especially public theatre, inclination of the mass of the audiences worked as a decisive factor for playwrights' decisions. In other words, moral standards such as the idea of justice in drama represented the popular mentality. By contrast, in records of riots and rebellions, ranging from historically remarkable events like the Western risings to minor ones such as Skimmington and Rebecca riots in local towns, people's discontent and claims aptly convey what they considered as justice and how they defined themselves and their relationships to power, society, and their environment. Ungovernable rioters' idea of justice, as well as their self-awareness--as documented in historical materials like the Quarter Sessions Rolls and pamphlets in the Thomason Tracts--are symbolically shared by protagonists in dramatic texts. Thus, it can be safely said that the voices of such autonomous individuals had great appeal for audiences when mimetically represented in drama, which may account for the popularity of revenge tragedy in the early modern entertainment industry.

Theatre is a medium that allows society to share and make prevalent certain thoughts, language, and images. As pointed by Steven Mullaney and Katharine Eisaman Maus, theatre provided people with an example of behavior and a mirror for achieving self-awareness.

These effects of theatre are based on the principle of free subjectivity. Therefore, it served as a watershed distinguishing characters of the Medieval theatre from those of the early modern era. By examining the idea of justice in tragedy, we find that the early modern notion of an individualism is the source of the genealogy of stock characterization of revenge protagonists from early modern theatre to modern entertainment.

4. “The diversity of the philosophical ‘package’ in the corpus of Shakespeare’s comedies: from the ‘banquet-of-life’ philosophy in the early comedies to the art-as-philosophy prevailing approach in the later comedies”

Sergii Sushko, The Kramatorsk Institute for Economics and Humanities, Ukraine

Philosophy is a search for seriousness, for some underlying principles lying hidden at the core of the things. Can there be any philosophy in comedies, a dramatic genre aimed to entertain audiences? What do we learn and how do we enhance our aesthetic delight when we try to explore the philosophical parallels in the Shakespeare’s comedies? These are unavoidable questions (out of many others) the answers on which we shall be looking for by way of analyzing the texts of the comedies proper and, naturally, by means of studying what the eminent Shakespearean scholars wrote on the subject (Terry Eagleton, William Richardson, David Bevington, Jonathan Bates, Colin McGinn and others).

Of the six early comedies of Shakespeare *A Midsummer Night's Dream* (1595) is, to our mind, the brightest and the most representative one in respect of the ‘*banquet-of-life*’ philosophy. Under the latter we mean the overbearing triumph of harmony and the principle of balance between the good and the evil as the ruling instantiations of human life and the life of nature. What is significant to point out is that even in this full-of-joy-and-wit comedy Shakespeare does not completely shun from exposing and portraying some of the true dramas of real life. Helen is fully aware of her lesser attractiveness as compared to Hermia, and this understanding makes her prone to philosophizing her monologues.

In the late comedies (known also as romance comedies, tragicomedies), the philosophical paradigm is larger and graver, involving the issues of Motaigne’s influence in *The Tempest* (Colin McGinn), the surprising and unaccountable transformations in *The Winter’s Tale* and the religious (eschatological, according to Cynthia Marshall) background of *The Cymbeline*.

So my task in the paper will be threefold: specify what belongs to the philosophical content in a literary work (in the Shakespearean comedy in particular), single out the philosophical ideas and concepts in several Shakespeare’s comedies and examine how the philosophical issues interweave with the comedy’s narrative.

5. “Perspective as Ethical Metaphor in Bruegel and Shakespeare”

Geoff Lehman, Bard College Berlin, Germany

In his book *Inside Bruegel*, Edward Snow compares Pieter Bruegel the Elder to Shakespeare in terms of his “range and penetration” as a thinker, and indeed both painter and playwright create profoundly philosophical works through the representation of a broad range of human perspectives within a shared world. In Bruegel’s *Labors of the Months* cycle and in his *Via Crucis*, the variety of his figures’ literal viewpoints suggests an equally wide variety of physical, social, affective, and intellectual experiences. The interaction of these different (literal and metaphorical) perspectives with each other and their embeddedness within a holistic context (specifically, a unifying and unbounded natural landscape) define a genuine epistemology – the range and limits of vision define the parameters of what one knows – and perhaps more than that, an *ethics*: namely, taken together the interdependent perspectives of the various figures in a Bruegel painting raise the question of justice and, ultimately, of its relationship to compassion. The depiction of a range of characters whose inner worlds are in complex interaction with each other and with the world at large is of course a defining aspect of many of Shakespeare’s plays. Remarkably, in Shakespeare, just as in Bruegel, there is often a literal construction of a pluralistic perspective space that serves as an analogy for the metaphorical (epistemological, ethical) one. In the closing scenes of *Twelfth Night* and *The Winter’s Tale*, for instance, what different characters actually see, or do not see, and where they stand within a specific represented space (a space created textually if not actually staged) can determine both their various emotional responses and their divergent cognitive positions with respect to the unfolding drama. Indeed, in these scenes Shakespeare creates a kind of Bruegelian painting in words, a space within which the representation of different but coordinated points of view constitutes a deep engagement with the paired problems of justice and compassion.

6. “Shakespeare and Popular Sovereignty: A Two-Way Influence between Literature and Politics”

Luis J. Conejero-Magro, University of Extremadura, Spain

The new doctrine of the school of Salamanca of popular sovereignty –by which the idea of the divine origin of kingship, without mediation, was radically modified– had an important bearing on the shaping of Shakespeare’s tragic characters and, hence, on the style of his works. Indeed, Francisco de Vitoria’s ideas about the origin of the *res publica* power and kingship are very much in keeping with the marked differences that exist between the protagonists of some of Shakespeare’s ‘tragic’ dramas. For instance, Henry V’s royal practice seems to be in accordance with the new principles put forward by Vitoria, according to which not only the power of the monarch but also that of the *res publica* or political community derive from God; and that, even if “the laws be issued by the king, they are

equally binding upon the king himself" (Vitoria, Francisco de. "On Civil Power." *Political Writings*. 1528, 1991; Proposition 21).

7. "The Neoplatonic Conception Of Theurgy And William Shakespeare's *The Tempest*"

Daniel Kaczyński, Faculty of Modern Languages at the University of Warsaw, Poland

This paper is concerned with Walter Curry's exposition of theurgy in the influential study "Sacerdotal Science in Shakespeare's *The Tempest*" from his book *Shakespeare's Philosophical Patterns* (1937). It is noted that Curry's analysis strengthened the conviction of many scholars that Prospero can or even must be viewed as a theurgist, and yet the author voices considerable doubt over the reliability of this study. While carefully analysing the key concepts of theurgy as conceived especially by Iamblichus, it is argued that theurgy cannot be considered as a philosophical pattern of *The Tempest*. Firstly, main emphasis is placed on the hierarchy of spiritual entities as advocated by Walter Curry. As it is suggested, Iamblichus and other Neoplatonic philosophers hardly conceived any hierarchy of daemons according to power, which seriously undermines Walter Curry's conception of Ariel and other spirits in *The Tempest* as Neoplatonic daemons. Moreover, the author notes that whereas Prospero's scope of study may possibly include astrology which was often perceived as one of the liberal arts, Iamblichus excluded this pseudo-science from his philosophical framework of theurgy. The author also casts doubt on Curry's conception of Fate and Providence in the play as well as his conviction that all the material objects carry a divine signature and, by implication, even the paraphernalia associated with Black Magic may be perceived as sacred. It is asserted that both beliefs do not correspond to the concepts of Iamblichus or other Neoplatonic philosophers. While offering the Neoplatonic conception of a relationship between a theurgist and the gods, the author concludes his paper with the statement that Shakespeare's Prospero appears to be a proud magician who boasts of his occult achievements rather than a theurgist who owes his supernatural power to the gods.

8. "Trust and suspicion: Gabriel Josipovici on Shakespeare and modernity"

Magdalena Sawa, John Paul II Catholic University of Lublin, Poland

The aim of this paper is to present the way Shakespeare's works are approached and studied by a contemporary critic, writer and playwright, Gabriel Josipovici, in his seminal publication *On Trust: Art and the Temptation of Suspicion* (1999). The very title of Josipovici's study makes it coincide with the contemporary interest in affect and the way this perspective is employed to study literature (Jonathan Flatley's *Affective Mapping*) or history (Stearns&Lewis's *An Emotional History of the US*). At the same time, it makes his views deeply anchored in the philosophy of affect which involves such thinkers as Spinoza, Nietzsche, Bergson, Deleuze and Massumi. The originality of Josipovici's stance shows in his conviction that apart from social, political and aesthetic peculiarities historical epochs can also be defined by the shifting relation between two contrastive feelings, trust and suspicion,

as a reaction to the changes in mindset. With the twilight of antiquity, characterised by an unyielding trust in traditional structures such as family or fate, all the following epochs had to contend with the emergence of the feeling of suspicion until its final domination in the post-Modern period, referred to after Nathalie Sarraute as „The Age of Suspicion.” Of particular interest for Josipovici is the moment of transition, the advent of modernity in the Renaissance and the way Shakespeare's plays thematise the tension between trust and suspicion in the face of the tenets of humanism. Going from the lightness of *Midsummer Night's Dream* to *King Lear* as „the great play of negation” (*On Trust* 114) Josipovici demonstrates Shakespeare's genius of insight into the contemporary situation as well as his power of anticipation. The analysis of the central problem of *On Trust* will be aided with references to Josipovici's other publications such as *Whatever Happened to Modernism* (2010) and *Hamlet: Fold on Fold* (2016).

9. “My noble and natural person’. The Question of Identity in William Shakespeare’s Late Plays”

Ewa Sawicka, University of Warsaw, Poland

Jonathan Sawday in *Self and Selfhood in the Seventeenth Century* (1997) analyses Albrecht Dürer’s *Self-portrait* of 1503. In the painting, Dürer represents his body after a serious illness. The artist watches himself as if from the perspective of death and this moment of intense self-awareness is tantamount with ‘awakening’ for the self, but paradoxically enough it also reaffirms individual identity “as a fully ‘embodied’ ... within a larger community” (1997: 43) In short, Sawday links the moment of self-recognition with “identification of oneself within a larger, fideistic framework of belief”. The painter, then, stands as if before the mirror looking at his own image but he sees himself as a member of a new community, the society of the dead.

Shakespeare’s last plays postulate a similar concept of an individual inscribed in the universal desire for spatial, temporal and social emplacement, the sense of one’s appropriate, fitting “local habitation” that cannot be divided from one’s proper name. Any departure from the society embedded within a shared “fideistic framework of belief” towards the chaos of an autonomous, self-reliant and self-ruling consciousness result in the proliferation of false images of the world, distorted copies of nature.

The present paper falls into the discussion about the Renaissance idea of the self in which the conception of an embodied self stands opposed to the Cartesian one independent of its body and the body’s spatio-temporal setting.

My contention is that Shakespeare’s romances reflect the prevailing changes of Early Modern *episteme* consisting in the growing reliance on human mind which we find, for example, in Montaigne’s *Essays* or Bacon’s philosophy of science and they illustrate the process of a gradual departure from the ontologically perceived universe to Cartesian philosophy

which establishes human reasoning as the ultimate origin and source of meaning, instead of Christian Logos.

10. “Profoundly superficial farce: *The Comedy of Errors* and philosophical scepticism”

Reto Winckler, The Chinese University of Hong Kong, China

In 1692, Nahum Tate felt compelled to write a “Defence of Farce” as a preface to his own farcical play *A Duke and No Duke*, in which he stated: “I know not by what Fate [farce] happens (in common Notion) to be the most contemptible sort of drama.”⁴ Today, farce is still frequently assumed to be shallow entertainment devoid of deeper significance or value. As a result, Shakespeare’s early farcical play *The Comedy of Errors* has been relegated to the margins of the canon. In this paper, I will try to rehabilitate the *Comedy*, as well as farce more generally.

Starting from Graham Bradshaw’s concept of Shakespearean drama as a distinct kind of “poetic-dramatic thinking”, and using the concepts of grammatical criteria, certainty and attunement developed by Ludwig Wittgenstein and Stanley Cavell, I will argue that, far from being shallow, the *Comedy* explores fundamental questions about the nature of reality. The play performs this exploration through the very means which are usually taken to indicate farce’s shallowness – an “artificial” device in the form of the two pairs of identical twins, a focus on plot rather than character, and the “superficial” use of language in punning and other wordplay. The farce set in motion by the arrival of the Syracusian twins in Ephesus leads, via a breakdown of communication, to a fundamental crisis of reason in the Ephesian community. Simultaneously, it causes a disruption of personal identity on the part of the Syracusian twins. In this talk, I will try to show how, through the farcical performance of these developments, *The Comedy of Errors* gives expression to deep-seated, skeptical anxieties which also inform much of Western epistemology, and how it indicates a way to live with these anxieties that points ahead to Wittgenstein’s and Cavell’s philosophies in the 20th century.

11. “‘That within...’: Hamlet, interiority, and the invention of modern subjectivity”

David Schalkwyk, Academic Director of Global Shakespeare, a joint venture between Queen Mary and the University of Warwick, UK

My essay revisits the now generally accepted narrative that *Hamlet* represents the culmination of Shakespeare’s invention of a modern subjectivity through the representation of “inwardness” or “interiority”. First, I argue that the history of subjectivity is not necessarily identical to the history of literary representations of subjectivity. Using Ludwig Wittgenstein

4 Nahum Tate’s “Defence of Farce”, in his Preface to *A Duke and No Duke*, 1693 introduced and edited by Peter Holland, in *Farce*, Cambridge University Press, New York et al, 1988 99-114, 106.

as a point of departure, the essay contests the tendency in critical commentary to regard human subjectivity as being properly located “within”. It argues that the idea that identity or selfhood lies “inside” the body is no more than a metaphor, and that Hamlet’s own reference to himself as possessing “that within which passes show” is contradicted by the absence of the requisite interiority vis-à-vis the character of the actor saying these words. The essay also addresses the imbalance of the representation of subjectivity in the characters of Hamlet and Ophelia, respectively—contrasting Ophelia’s need to find personal expression in the public form of popular song with the supposedly private inscrutability of the prince in a society in which the language-games of love have been robbed of their public conditions of possibility.

12. “Study what you most affect: Shakespeare and Philosophy in Polish High-School Environment”

Anna Kowalcz-Pawlik, Tischner European University, Poland

This paper will outline the programme teaching the basics of philosophy to Polish high-school students, currently on the launch in the region of Malopolska, Poland. *Between Literature and Philosophy: Conflict and Dialogue* is a EU-funded project, whose aim is to teach philosophy for beginners through Shakespeare. The playtext is treated not only as a useful point of departure for the discussion of the most pertinent philosophical notions tackled by the classics of philosophy, but also as a concrete illustration of the dilemmas presented in the class that sheds new light on them and allows for their fuller understanding.

The first part of the paper will address the methodological concerns behind the programme, the most pressing of which is the almost complete absence of both philosophy and Shakespeare from the Polish high-school curricula. The second part of the paper will outline the consecutive stages of the project development and discuss its implementation on the example of two study groups, while providing a detailed commentary on the usefulness of teaching Shakespeare in the context of philosophical education at high-school level.

13. “What learning a woman should be set unto?” Renaissance philosophers on education of women”

Agnieszka Szwach, Jan Kochanowski University, Poland

Lawrence Stone (1964) described the steady growth of literacy rates and the increased number of grammar schools in England in the sixteenth and seventeenth century as part of an ‘educational revolution’. Jacqueline Eales explained further that these changes were brought about by the growth of bureaucracy in government and commerce, and also much greater demand for professionalism amongst the clergy and the legal profession. However, the revolution was shaped by humanist and Renaissance ideas about learning, which not only urged that boys should be thoroughly prepared for their future roles as administrators and citizens but also advocated better educational provision for girls (1998: 34).

The aim of this paper is to present the writings of great Renaissance philosophers: *Colloquy of the abbot and learned woman* (1524) by Desiderius Erasmus; *The Advancement of Learning* (1605) by Francis Bacon and Thomas More's *Utopia* (1516). Further references are made to educational humanist treatises by Juan Luis Vives, Richard Mulcaster and Richard Hyrde. Finally, an attempt is made to investigate to what extent ideas and opinions expounded in humanist philosophical and educational treatises are reflected in the Renaissance drama with the primary focus going to such Shakespeare's plays as *The Taming of the Shrew*, *All's Well that Ends Well* and *The Merchant of Venice*.

14. "Shakespeare: The Divine and Civil Art of the Word"

Jeremy Johnson, University of Sydney, Australia

That Shakespeare's view of society is bound up with his belief in kingship as the principal of order, the divinely ordained channel for maintaining a just order on earth corresponding to the divine rule of the cosmos, is one of the most obvious and incontrovertible aspects of his outlook in life. Francis A. Yates, *Shakespeare's Last Plays. A New Approach*. (1975) Shakespeare's worldview has provided the preeminent imagination and power behind English as a *lingua franca* of Western exceptionalism. Yet, secular accommodations have limited productions from the Shakespearean canon through contemporary materialist adaptations. Muting the Divine order resonating within the Bard's plays, Ancient, Christian, and Pagan understandings, historical references and symbolic intentions become obscured. Post-secularism opens the door to a recirculation of these themes. Within Renaissance ideals, Shakespeare's individuals transcend and transgress the boundaries between the exoteric and esoteric, terrestrial and celestial arc of human activity.

Glou: O! Let me kiss they hand.

Lear: Let me wipe it first; it smells of mortality

Shakespearean performance is able to represent systems of belief through historical re-enactments of his archetypes' diversity of psychology and faith. Providing this fuller realisation within the scholarly and performance space will be the subject of my paper in the context of *King Lear*, *The Tempest*, and *A Midsummer Night's Dream*.

**15. “Trust, Infinity and the Philosophy of the Divine Mercy. Breaking the Star
Crossed Paradigm in Baz Luhrmann’s Film Adaptation of *Romeo and Juliet*”**

Elżbieta Litwin, University of Wrocław, Poland

A case study of *William Shakespeare’s Romeo + Juliet* directed by Baz Luhrmann (1996), and a philosophical exploration of the verbal and non-verbal means of artistic expression based on a close study of the director’s semiotic triad of action – dialog – mise-en-scène, my paper will anatomize the subtextual dichotomies within the triad scrutinizing, testing, and at times challenging, the director’s concept of perfect love as juxtaposed with the philosophy of Divine Mercy. Aspects of antinomies of barrier and abyss, wall and horizon, hope and despair, fulfillment and apathy, fullness and nothingness, inclusion and annihilation, life and death, egocentrism and purity will be analyzed as means of character development and dynamics.

SEMINAR 4: “You must needs be strangers’: Shakespeare and the Scenography of Mobility”

Convenors:

Miguel Ramalheite Gomes, University of Porto, Portugal

Remedios Perni, University of Murcia, Spain

Christian Smith, Independent scholar

In a description of the migrant population held in Calais in July 2015, David Cameron referred to a “swarm of people”, a dehumanising metaphor – sometimes used by aristocrats in Shakespeare’s plays to speak of plebeians, peasants and the common people – which showed the symbolic scene that was being set as European governments discussed the migrant question. In the current context, this scene associated with geographic and cultural mobility needs to be set in the temporality of traumatic repetition: Shakespeare’s early modern tragic scenes, which depict the roots of the migrant question at the advent of modernity, can be used to read their repetition in the present. This is not only because we read what is at stake in the present in Shakespeare’s plays, but more deeply, because the early modern period saw the first traumatic scenes of what would become capitalism: enclosure, exclusion, exile, de-racination, de-pastoralisation in the interest of urbanisation and worker combination in workshops.

Through the theatrical metaphor of the *scenography of mobility*, with the visual dimensions of a tableau, we invite papers that address the question of mobility as represented in Shakespeare, performances of Shakespeare, and Shakespeare in the new media. We are interested in probing dislocation through, as well as the occupation of, space as a political problem and an act of resistance. This implies considering the spaces from and to where characters move, and the traumatic scene that occurs at the borders between the two spaces.

Such an approach can be reconfigured as an inquiry into why and how characters are *pushed out* from some spaces and *pulled in* into others. The scene of confrontation which often takes place at the interface/border can also be seen to take several forms, from blocking, ignoring, allowing and defusing, as well as appropriating and commodifying acts of mobility.

Proposals will be welcomed on topics including but not limited to the following:

- Depictions of dislocation in Shakespeare's plays;
- Depictions of border clashes in Shakespeare: including at national borders, town borders, generic borders (comedy/tragedy), borders of the self and other (psychoanalytic, philosophical, or feminist), and borders between sanity and insanity;
- Contested occupations of spaces in Shakespeare's plays;
- The early modern migrant question as a source of current migrant questions: the temporalities of scenes of border conflict from early to late modernity;
- Gender dynamics in migration, occupation and mobility;
- Economic criticism approach to the migrant question;
- Shakespeare performed by and to migrants: the dialectics of identity and difference;
- Performances of occupation: the onstage/offstage boundary;
- The relationship between tragedy, trauma and mobility in Shakespeare's plays;
- National issues (England, Scotland, Wales, France): invasion, migration, evolution and devolution in Shakespeare's history plays.

Seminarians:

1. ***“Delightful engines: The Moving Sculpture and the Automaton in Titus Andronicus”***

Agnieszka Żukowska, University of Gdańsk, Poland

William Shakespeare's *Titus Andronicus* opens with the seemingly clear-cut juxtaposition of culture, embodied by the civilized Romans, and nature, represented by the barbarous Goths, yet in its course boundaries become blurred as a result of the characters' motion: Tamora and her sons enter the city of Rome, while the Gothic army accept Lucius's Roman command and are about to march into Rome after the play's conclusion. The spatial and ideological boundary between the play's two contrastive settings, i.e., the city and the forest, is also contestable (and liable to be transgressed by the moving characters): the seemingly unchanging marbles of Rome are quickly stained with blood, while the forest with its "blood-drinking pit" is elevated to the status of a site of "timeless tragedy." The border between nature and culture is most penetrable in Titus's family garden, and the figure most predisposed to cross it – though not effortlessly – is the mutilated Lavinia. The garden is the site of Lavinia's most vigorous motion: in the scene, she pushes Young Lucius into the garden, leafs through Ovid, and writes the names of her ravishers with a staff held in her mouth and stumps. Still, her agency is partly illusive: in the key moment, she is propelled into motion by Marcus, thus resembling a mechanical contraption in the form of an automaton.

Act 4, scene 1 is echoed by other scenes where Lavinia is styled to look like a sculpture, fountain, or the blend of the two, i.e., a hydraulic automaton (e.g., when she is told to make a hole in her chest to “drown her sorrowing heart with salty tears” or hold a basin to receive Chiron and Demetrius’s blood). The depiction of Lavinia as a traumatic blend of the artificial and the corporeal, which is torn between stillness and motion, is illustrative of the whole play’s portrayal of tension between the seemingly cultured self and the barbarous, or natural, Other.

2. “‘This cold night will turn us all to fools and madmen’: Shakespeare’s witty fools and the border between idiocy and mental illness”

Alice Equestri, Ca' Foscari University of Venice / University of Padova, Italy

The word ‘folly’ is often used as an umbrella term for early modern representations both of idiocy and madness, with the consequence that criticism has often conflated their meanings and blurred the difference between them, the same difference which early modern legislation, as well as medicine, actually sought to define. Some of Shakespeare’s texts best stage the liminality, and yet very crucial difference, between these two conditions, by having witty fools interact with individuals who exhibit symptoms of insanity: this is the case, for instance, of Touchstone and melancholic Jacques in *As You Like It*, of Feste and fake madman Malvolio in *Twelfth Night* and of the Fool, the king and Poor Tom in *King Lear*. In my paper I will consider some of these interactions to discuss primarily the ways in which idiocy as congenital (or perhaps simulated) intellectual disability is different from madness, conceived as temporary mental illness, and also to what extent the former occasionally borders into the latter. For such an analysis I will draw in particular from scientific and legal literature of Shakespeare’s era – i.e. medical tracts and aetiologies based on the theory of humours, legal dictionaries, records of official examinations of idiots and lunatics – and I will show not only how Shakespeare relies on knowledge of the type to make his fools historically realistic and substantially distinct from lunatics, but I will also motivate their occasional correspondences with the mad.

3. “The Repressed Other in the Construction of Subjectivity: Annihilation of the Other in *The Comedy of Errors* and *Romeo and Juliet*”

Christian Smith, Independent scholar

The question of how to face the *other* in modernity is not one that can be answered by law or ethics. While enlightened law can mandate tolerance or civility, law does not represent the vital interests of the parties at conflict. Law is a negotiation between conflicts that remain entrenched in spite of the legal intervention. Ethics gets one closer to the solution by considering the ontology of the conflict. Two *selves* struggle against each other in a contest in which, paradoxically, each *self* depends upon recognition from the *other* for its existence. Ethical phenomenology allows for the *selves* to know that they rely on each other and sets up the cognitive conditions for mutual recognition, but there remains yet a force that thwarts this peace. This force is not visible to the subject, because it is in the subject’s unconscious.

Owing to its location, this force will thwart even the most progressive of subjects from fully recognising the *other*. Using Jean Laplanche's General Theory of Seduction, Critical Theory can take into account the force of the repressed other in the construction of subjectivity. Laplanche explained how subjectivity – including one's ability to recognise the *other* – is constructed in a scene of contact between the *self* and the *other*. This scene, occurring first at the boundary of the infant's *self*, its skin, includes a process of repression of untranslatable material from the *other*. This repression makes the development of subjectivity potentially traumatic, and it is this trauma that can function as a source drive for a repetition of the traumatic scene every time the *self* confronts the *other* at a boundary or border. In this paper, this repetition of trauma will be explored through a critical reading of *The Comedy of Errors* and *Romeo and Juliet*, plays in which Shakespeare depicts the threat of the tragic repetition of annihilation of the *other* that can occur when defensive borders are constructed. These plays will serve as a means to look at how the repression of the untranslatable *other* in the construction of subjectivity creates a trauma that becomes, under certain historical economic conditions in which money must flow across borders but subjects cannot, the source drive for its tragic repetition.

4. "Borderlands: Negotiating Race and Gender at the Crossroads of Three Continents"

Evelyn Gajowski, University of Nevada, USA

Elizabeth Cary's sets *The Tragedy of Mariam: The Fair Queen of Jewry* on the periphery of Europe, or, more precisely, in present-day Israel, or, what Cary refers to as Palestine -- significantly, at the age-old, culturally rich crossroads of three continents: Europe, Asia, and Africa. Nevertheless, Cary deploys European discursive traditions of race and gender to construct her female protagonist, Mariam, and her female villain, Salome. The tragedy occupies a position that is simultaneously outside and inside constructs of "Europeanness." Geographically, of course, Palestine is located beyond the borders of Europe. Temporally, however, *Mariam* is set at the juncture of Judeo-Christian Biblical narratives. Epistemologically, Palestine is thereby central to Judeo-Christian experience.

Discourses of race and gender intersect in *Mariam*, structuring its dramatic action in significant ways. Integral to the *blazon* that early modern English poets and dramatists inherit from the Petrarchan discursive tradition are the conventionally encoded colors, white and red -- i.e., the representation of female skin as lilies, snow, alabaster, or ivory and female lips as roses, cherries, or rubies. In accordance with these conventions, Cary represents the beauty of her female protagonist, Mariam, as fairness, as whiteness. Yet Cary transforms the clichéd use of the conventional white/red binary as a standard of female beauty by interpolating it into the conventional white/black binary that structures racist discourse. Both of these discourses of whiteness -- Petrarchan and racist -- establish moral distinctions, as well as gender and race distinctions. Even as racist discourse associates vice with blackness, so too does misogynistic discourse associate vice with femininity. *Mariam* represents both -- blackness and femininity -- in its construction of Salome. In Cary's dramatization of the moral conflict between strikingly antithetical constructions of femininity, she associates whiteness with her protagonist, Mariam, and blackness with her antagonist,

Salome. *Mariam's* dramatization of these issues resonates with that of *Othello*. Despite *Mariam's* whiteness, she ends up dead. Despite *Salome's* blackness, she ends up alive. As in *Othello*, the concluding dramatic action of *Mariam* represents the protagonist as a martyr and the antagonist as a survivor.

5. “War-Crossed Lovers: Strangers Across Borders in *The High Sun*”

Inmaculada N. Sánchez-García, Northumbria University, UK

Set in the Dalmatian coast of Croatia, *The High Sun* (*Zvizdan*, dir. Dalibor Matanić, 2015) borrows Shakespeare's most famous tragedy of love to mobilize a narrative about dis/integration. The film provides a tripartite story about love across opposed nations, ethnicities, and religions, which the filmmakers claim is indebted to Shakespeare's *Romeo and Juliet*. Stripped from any direct reference to Shakespeare's play, *The High Sun* mobilises *Romeo and Juliet* indirectly in the three interlinked stories, functioning hence as a so-called ‘loose’ adaptation.

This paper analyses *The High Sun* as a Shakespearean adaptation that examines the figure of the stranger and the motif of the border against the backdrop of Croatia's Homeland War and its aftermath. I argue that the film emphasizes not just how *Romeo and Juliet* is a domestic tragedy punctuated by violence, but also how it ends with a note on tolerance and reintegration, despite the ill-fated death of the protagonists. In addition, I read *The High Sun* as an instance of ‘screen memory’ that sets the play in the temporality of traumatic repetition, as it dis/locates three different iterations of *Romeo and Juliet* across three crucial moments in Croatia's recent traumatic history — 1991, 2001, and 2011—, marked by the disintegration of the Yugoslav Federation and the displacement of (ex)citizens across mobile borders.

6. “Early Modern Restrictions on Mobility in *The Tempest*”

Jason Gleckman, Chinese University of Hong Kong, China

In the early seventeenth century, in the wake of the discovery of the American continent and the opening rush of various European colonization projects, sixteenth-century English people might have considered the world to have recently expanded greatly both in its contours and in its available opportunities for adventure and trade. I would like to argue in this conference paper that *The Tempest* (c. 1612) suggests an opposite process might also be occurring, as the world begins, to the English, to start seeming smaller. England had, in the sixteenth century and for the first time, abandoned all its claims to France, and the famous Mercator Projection map of 1569 is a reminder that the Britain is not among the world's largest geographic spaces.

In this sense, *The Tempest* suggests that it is not the possibilities of expansion of the British nation, through colonization and eventual imperialism, that will characterize England's future. Rather the play proposes a heavily restricted mobility, where Prospero's island represents the entire nation, and control of that small space is presented as within the realm of possibility

for a powerful ruler. In this sense, political behaviors such as spying – presented negatively in earlier Shakespeare plays, such as *Hamlet* - , are now put forth as sensible and practical plans on the part of a necessarily Machiavellian surveillance state.

Structuring Prospero’s island as a place with nowhere to hide ties the *Tempest* also to an earlier founding text of colonization, namely Thomas More’s *Utopia* of 1516. In both these works, the utopian impulse is also the impulse to control as much space as possible. Yet while More’s *Utopia* claims to be grounded on the rule of reason, Shakespeare’s *The Tempest* occurs in a space filled with magic, a metaphor so pervasive in this play that political power cannot even be conceived without reference to it. In the machinations of the ruler, all falling under the rubric of magic, an audience of *The Tempest* sees the space for mobility (or subversion) continually decreasing, until in the play’s final happy ending, no space other than Prospero’s remains.

7. “Figuring the Dutch in Two Early Jacobean Plays”

Joseph Stephenson, Abilene Christian University, USA

My paper will first address the geopolitical implications of the two foreigners present in the first scene of *King Lear*, France and Burgandy. As Ton Hoenselaars has pointed out, the character of France is painted with stereotypical references to vineyards and ardent love. Perhaps more interestingly, Thomas Kullman noted in *Jahrbuch 1987* that the character of Burgundy—linked with “milk,” a “wat’rish” landscape, and mercantilism—is clearly described as a representative of the Low Countries. I connect this scene of diplomatic relations in *King Lear* to the diplomatic meetings that had taken place at Somerset House (sometimes known as “Denmark House during this time) in the summer of 1604—where Shakespeare and his fellow King’s Men served as “grooms of the chamber” (Schoenbaum, *Documentary Life* 196). I argue that Shakespeare reflected the basic geopolitical contours of that conference - in which a powerful, Catholic country and representatives of the beleaguered Low countries negotiated their interests before the King of England - in *King Lear*.

Marston’s *The Dutch Courtesan*, written perhaps a few months earlier than *King Lear*, is also situated squarely in the context of early Jacobean political negotiations. The play explicitly mentions the Hispano-Dutch wars of the bygone Elizabethan era and makes veiled references to Jacobean disputes over fishing in the waters of the North Sea. While Jean Howard has written that Franceschina is a character whose language is a sign of her “monstrous deformity,” I argue that Franceschina’s speech is Marston’s genuine attempt to produce a Dutch accent for the stage. The playwright also emphasizes Franceschina’s greed and mercantilism, thus fulfilling (like Burgundy in *King Lear*) one of the primary stereotypes of Dutch characters on the English stage. Both *King Lear* and *The Dutch Courtesan* represent the national and international political realities of the earliest years of King James’s reign.

8. “*Twelfth Night*, Transplanted”

Michael Saenger, Southwestern University, USA

This paper seeks to bridge some of the recent work in ecocriticism and dramatic criticism. Specifically, in the former I highlight an increasing interest in the ethics of genetic movement, and in the latter, I discuss a Soviet version of *Twelfth Night* that occurred in the 1970s. The focus of my interest is the ways in which both ecocriticism and current studies of dramaturgy have intersected around issues of nativity and cross-fertilization. I suggest that the Russian adaptation of Shakespeare in question is fundamentally a re-nativization of a foreign text.

9. “Barbarism Begins at Home, Part 2: *Titus Andronicus* and Post-Truth”

Miguel Ramalheite Gomes, University of Porto, Portugal

Anyone from Southern Europe who begins to learn about German culture will probably be surprised at the term used by German scholars to describe what one has normally known as the “Barbarian Invasions”: “Völkerwanderung”, literally meaning “wandering of the peoples”. This vivid shift in perspective regarding one of the largest and most traumatic migrations in the history of Europe can be found powerfully dramatized in Shakespeare’s *Titus Andronicus*.

Both through its depiction of extreme violence occurring along cultural fault lines and its tenuous temporal placement at an undefined point of the late Roman Empire, *Titus Andronicus* may qualify as post-truth, an almost archetypical story in which distrust of the foreigner is proved right. From the threat of foreign rapists (echoed in calls to “protect our women”, after the 2015-16 New Year’s Eve sexual attacks in Cologne), via the Moor that enters the Andronici’s house to ask for Titus’ hand, to the Gothic army at the gates of Rome, *Titus Andronicus* is packed with anxiety concerning open borders and hostile guests. This paper aims to connect three traumatic timeframes: the period of great migrations vaguely represented by the play, the Shakespearean context in which trouble with strangers was both expected and provoked, and our own time, in which *Titus Andronicus* can be read as the type of narrative that Donald Trump could tell in one of his speeches, or that could be used by PEGIDA (in English translation, Patriotic Europeans Against the Islamisation of the West) for purposes of fear-mongering. My purpose will be to reconsider the play’s representation of threatening mobility while exploring The Smiths’ suggestion that, in fact, “barbarism begins at home”.

10. “Migration and the refugee crisis in Peter Brook’s 1971 *King Lear*”

Nathalie Vienne-Guerrin, Université Paul-Valéry Montpellier 3, France

In her book *Vagrancy, Homelessness and English Renaissance Literature* (2001), Linda Woodbridge notes that the “stigmatizing lexicon” in *King Lear* is to be related to the field of vagrancy and marginality. “In this angry play”, she writes, “rage adopts a language

of invective and insult from the discourse of vagrancy” (p. 227). The insulting lexicon based on words such as “rogue”, “villain”, “knave”, “rascal”, “slave”, “beggar”, “varlet” delineates a world in which the margin becomes the centre. Linda Woodbridge uses Paul Slack’s *Poverty and Policy in Tudor and Stuart England* (1988) and Robert Jütte’s *Poverty and Deviance in Early Modern Europe* (1994) to show the “labelling process” that associates poverty with negative moral values: “the image of the vagrant rogue produced laws which manufactured a class out of an amorphous group of poor migrants. The system made paupers and delinquents by labelling them” (Slack, p. 107, quoted by Woodbridge p. 228). The purpose of this paper will be to analyse how vagrancy is represented in Peter Brook’s *King Lear*.

11. “Going far to look closer & changing perspective through the racist insult in Benali’s *Yasser* (2002) and Chalmers’ *Two Merchants* (2011)”

Nora Galland, Université Paul Valéry-Montpellier 3, France

«Politically, *The Merchant of Venice* has been claimed by both Israelis and Palestinians as a narrative supporting their respective causes.»

Dana Lori Chalmers, *Two Merchants* (2011)

The Israeli-Palestinian conflict has been one of the most burning issues of the last decades- too often, discussing the complex issues related to it leads people to throw each other words of abuse instead of rational ideas. It is because this topic is so sensitive nowadays that Abd-el-Kader Benali and Dana Lori Chalmers decided to adapt *The Merchant of Venice* to bring closer those that everything seem to draw apart. This play is relevant to tackle the issue of the Israeli-Palestinian conflict insofar as it is closely linked to displacement, dispossession and dislocation. In both cultures, identity is linked to loss and martyrdom - both experienced being pushed out of a place to be pulled into another one. In Benali’s performance *Yasser* (2002), a Palestinian actor plays the part of Shylock the Jew. The racist insults of the play do not create tension and resentment between Palestinians and Israelis- instead, they bring them together. In Chalmers’ adaptation, *Two Merchants* (2011), there are two plays in one - on the one hand, the play is performed with a majority of Israelis and a minority of Palestinians; on the other, the play is performed again, but with a majority of Palestinians and a minority of Israelis. The director created a dual dramatic form to enable the spectators to become aware of the interdependency involved in the shaping of Israeli and Palestinian identities. Racist insults are no longer time bombs, they are instead used to defuse the tension by being interchangeable. This paper intends to point out the extent to which racist insults can be polysemic - they may be used as weapons to kill or bridges to understand. In these adaptations, the spectators must be moving from early modern England to 20th Century Middle East, then moving from a feud between Christians vs. Jews to a feud between Jews and Muslims and in the end, moving from a Jewish majority to a Palestinian majority. It is through a change of perspective that Benali and Chalmers teach their audiences to go far to look closer - to see the self through the other with the help of racist insults.

12. “*The Rape of Lucrece* in the Context of the European Migrant Crisis”

Remedios Perni, University of Alicante, Spain

In her discussion of rape on the Early Modern stage, Jean E. Howard depicts how the Roman culture has impacted visual and literary texts in Europe since ancient times, rape being seen as an “essential force for progress” (2016). The Trojan Wars began only after Paris had abducted Helen of Troy; Rome was founded with the rape of the Sabine women, and the rape of Lucrece led to the overthrow of the Tarquins, the abolition of the monarchy, and the establishment of the Roman republic. In effect, since the foundations of Western civilization and throughout our cultural history, there has been an abundance of stories where the wrongs inflicted on women have turned into an opportunity for men to defend their own manliness, making sexual politics and state politics entwine. According to Coppelia Kahn, “some Shakespeare’s Roman women provide an alibi for the heroes with whom they are paired”, but – she adds – the texts can be read “to reveal this operation” (1997:18). The aim of this paper is, precisely, to offer a presentist reading of Shakespeare’s poem, revealing operations as the one signalled by Kahn.

In this sense, this paper deals with Shakespeare’s *The Rape of Lucrece* through the context of the so-called European migrant crisis, and intends to shed light on how rape is being used to justify a xenophobic socio-political response to migrants at present. Interestingly, even though the poem is set in Rome, it was produced for an England that had been involved in the African slave trade for around forty years, and it is possible to find in *Lucrece* numerous references to figurative slaves – and black slaves (i.e. foreigners) – aligned with evil, not to forget Tarquin’s threat to kill Lucrece and lay a slave next to her as a way to dishonour her and Collatinus (Belsey, 2001). Likewise, the expulsion of the Tarquins, the last Etruscan dynasty in Rome, sent to the other side of the border, turns them into aliens in and out their country. To become foreigners is the greatest punishment.

Special attention will be paid to recent and challenging cultural productions of Shakespearean inspiration, such as Angelica Liddell’s *You are My Destiny (Lo Stupro di Lucrezia)*, staged in Berlin in 2015, when reports of “migrant rape epidemic” had already been published in Germany. In brief, my aim is to show how rape has been used as a catalyst for the rejection of the migrants in general – and the Syrian refugees in particular – and for the promotion of both xenophobia and sexism in Europe, at the same time as I suggest readings of Shakespeare’s *Lucrece* that defy this type of manipulations.

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13. “Partings and Arrivals: Dramatising Dislocation and Travel”

Thomas Kullmann, University of Osnabrück, Germany

Shakespeare’s plays invariably involve travel and dislocation. Sometimes, journeys are undertaken voluntarily, for a certain private purpose (Bassanio in *A Merchant of Venice*, Laertes in *Hamlet*), or travellers follow a call of duty (the histories, *Othello*, *Macbeth*). Most often, however, characters travel abroad because they wish to escape from, or are banished by, the authorities (e. g. Romeo, the lovers in *A Midsummer Night’s Dream*, the main characters in *As You Like It*, Posthumus in *Cymbeline*).

I propose to address this topic from both a dramaturgic and a cultural point of view. Dramaturgically, Shakespeare solved the problem posed by the limited space on the stage by focusing on the moments of partings and arrivals (as in *Romeo and Juliet*, 3.2; *Othello*, 2.1, *Macbeth*, 1,6; *Cymbeline*, 1,3 and 1,6). Culturally, scenes of parting and arrival serve to dramatise the elements of trauma involved, as well as attempts to mitigate the traumatic quality of parting and arrival by observing certain rituals – which may or may not be performed successfully. These rituals are bound up with the system (and ideology) of courtliness (as expounded by Castiglione). Often the characters’ inability to abide by the rules of courtliness foreshadows the tragedy which follows, as in *Othello*, *Macbeth* and *Cymbeline*. Courtliness obviously indicates a utopian ideal of harmony, in personal relationships as well as in politics. Within a courtly framework mobility might be an enrichment rather than a trauma – if only the partners involved would abide by the rules and the spirit of courtliness.

SEMINAR 5: “Shakespeare and Translation for the Stage”

Convenors:

Madalina Nicolaescu, University of Bucharest, Romania

Marta Gibińska, Jagiellonian University, Poland

Translation is the foundation of Shakespeare’s life in European theatres. Given the present investment in re-creating Shakespeare, a critical scrutiny of practices and strategies of recrafting him in translations for the stage is of paramount importance. The aim of the seminar is to explore the problems of translating Shakespeare’s plays for theatres which are not only part of other cultural traditions than English, but also for theatres operating in conventions other than the Elizabethan ones.

Discussions in this seminar will include both a diachronic and a synchronic dimension, the general idea being to bring together participants who are both researchers in the history of Shakespeare translations and practitioners involved in on-going projects of translating the plays. Discussions may revolve around concepts derived from translation studies such as “performability” (to be expanded and realigned with current views on stage translation

as a theatrical practice) or the concept of “re-translation”. At the same time we would like the seminar to be context based, inscribing the translated texts in the histories of Shakespeare’s theatrical reception in various cultural and geographical spaces.

The areas which possibly suggest questions for members of the seminar to answer are as follows:

- Linguistic challenges concerning dialogue/monologue translation with particular attention paid to the character interpretation (remembering that words in plays always belong to characters).
- Cultural challenges concerning dialogue/monologue translation.(Challenges resulting from the encounter of different cultural codes governing the translation of dialogues/monologues)
- Translating for particular theatrical traditions. This issue may also include the discussion of the institutional “habitus” impacting Shakespeare translations across various periods in the development of national theatres; comparative analyses of translations produced at different times and/or circumscribed by different theatrical traditions cultural expectations are welcome)
- Translating for a particular director/actor; the varying degrees and forms of the translator’s agency as co-participant in the theatrical event; the issue of “co-operative translation”.
- Translating with an eye on censorship: political aspects of translation.
- Experience of speaking different Shakespearean texts in the same language: possible points of view of actors, directors, spectators.
- Translation as a tool in adapting Shakespeare to modernity/postmodernity; the impact of global media on the norms for Shakespeare translations and of the demands for instant accessibility that the present visual culture has shaped.

Seminarians:

1. “Translating Shakespeare, Translating Culture: Text, Paratext, and the Challenges of Recreating Cultural Meanings in Text and Onstage”

Paula Baldwin, Universidad de los Andes, Santiago de Chile, Chile

Translating for the stage constitutes a complex process, as enunciating a script does not only involve conveying the specific sense of words, but also the fact that these words will be ‘presented by the actor in a specific time and space, to an audience receiving both text and *mise en scène*’ (Pavis 25 in Scolnicov and Holland: 1989). In the case of Shakespearean plays translated into Spanish – whether that spoken in Spain or in Latin America –, most translators reckon that the semantic transfer is usually more challenging because the source text was written many centuries ago, in a language whose idiomatic expressions, spelling, and socio-historical context – all elements that contribute to the construction of meaning – have evolved.

Is it possible to transcribe in text and onstage cultural features from the English early modern period such as puns, popular beliefs and proverbs, characters' different accents, traditions, food, names of garments and trades that no longer exist, or measures that are no longer used? Are there any options for translators to approach this task more successfully, thus going from the inter-lingual re-writing of the text to a cultural re-interpretation that speaks to a diversity of contemporary identities?

In this paper I will argue that the understanding of Elizabethan cultural elements reflected first in the translated text by means of paratexts – precise, relevant, and explanatory linguistic and historical notes which may shed light on directorial decisions – as well as considering theatrical translation as a consensual or collaborative work among translators, directors, and actors, are key elements for a successful performance of a Shakespearean play today.

2. “Three households both alike in dignitie...Placing structure over vocabulary in seeking Shakespeare's original dramaturgical strategies”

Howard Blanning, Professor Emeritus, Miami University of Ohio, USA

But I will satisfie thy last request,
For thou hast prizd thy loue about thy life.
(*Romeo & Juliet*, Q1: Act V, sc 3)

Thus Romeo's promise to the “sweet youth” Paris who, dying while defending the body of Juliet from some harm he believes Romeo might intend, requests:

...if thou be mercifull,
Open the Tombe, lay me with Iuliet.
(*Romeo & Juliet*, Q2: Act V, sc 3)

These are also the lines that sometimes surprise readers of the play, since many do not recall Paris' presence in this scene; or if recalled, we remember him as dying outside the tomb. Yet Q1, Q2, and F1 all agree in having Romeo carry Paris into the tomb; and they also agree that Paris is, to Romeo's eyes, a “sweet youth” and “boy.” Modern interpretations, especially in film, tend towards restoring Arthur Brooke's *Romeus and Juliet* structure, which does not include Paris in the tomb scene, and which suggests an older character. Paris, the “sweet youth” who dies at the tomb, is Shakespeare's innovation; and it may be the scene's frequent editing in production comes about due to difficulties in estimating what Shakespeare may have wished the audience to receive by showing the deaths of three lovers, not two, within moments of each other. I will hope to suggest this was a very intentional part of Shakespeare's primary intentions for guiding the audiences final thoughts and perceptions of the play: to put three where two was the presumption and, on occasion, anticipation.

This presentation will try to illustrate how using a diagnostic/mechanical approach to dramaturgy can lead to an understanding of what a playwright may have intended for the audience to receive in production of his or her work Shakespeare used a triplication structure in his dramaturgical forward strategy, conscientiously juxtaposing pictures of three while using speeches referring to two; and how he used the love story of Juliet and Romeo—and

Paris—as an access to a larger, more complicated, and more important social commentary: commentary--and structure-- that might find richer opportunity for rediscovery via translation.

3. “A question of power: *Julius Caesar* and Fascism”

Lisa Fortunato, University of Bari, Italy

This paper studies censorship and self-censorship during the fascist regime and the fine boundary between the two (Bonsaver, Fabre, Rundle). It focuses, in particular, on the history and the accuracy and adequacy of Shakespeare’s *Julius Caesar* translations released during fascism.

Shakespeare’s play was read just as an appraisal of the Roman qualities, voluntarily forgetting the dangerous questions about power and conspiracy that the play contains. This superficial reading explains why, on the one hand, *Julius Caesar* translations increased precisely during fascism and, on the other hand, why it was performed only once (in 1935 by Tamberlani). The act of translating is by definition an act of manipulation (Bassnett, Lefevere, Venuti) while on the stage the theatrical properties, the objects used on the stage, are not concealable (e.g., Julius Caesar’s corpse).

Examining the translations issued during the regime and the translators’ notes it is possible to identify different translation strategies that can be interpreted respectively as acts of submission or of resistance to the dominant thinking (Tymoczko). This allows us to discuss in a more general way the role of ideology as a component of the translation process.

4. “Polish *Macbeths* from the political angle: translation as difference/difference”

Marta Gibińska, Józef Tischner European University, Cracow, Poland

Macbeth on Polish stages has not been treated as a particularly forceful political play. Yet it contains a specific and interesting critique of the problem of the struggle for power especially in I.2. in the descriptions of the “battle lost and won”. The paper will consider the consequences of the Polish translators’ decisions for the political effect of the Polish texts.

5. “Metaphor as an Important Tool of Revealing Additional Information about Characters (based on plays by William Shakespeare and their Russian translations)”

Alexandra Gorokhova, Lomonosov Moscow State University, Russia

It is generally acknowledged that metaphors reflect people’s patterns of thinking. Therefore, in playwriting metaphors used in the speech of a certain character can be an important tool of their representation exposing nuances that might escape notice without a careful analysis.

Nevertheless, in translation metaphors often tend to be disregarded in pursuit of smoothness and naturalness of the text. The present paper will discuss the ways in which metaphors are used as a means of indirect characterization of personae in Shakespeare's works, and challenges they pose to a translator, according to the Russian tradition of translating Shakespeare. It is hoped that this article will illustrate how a deeper understanding of the text metaphoric system can make a translator more aware of the characters' personality and avoid the omission or distortion of images important for stage adaptation.

6. "Translating with an eye on censorship: political aspects of translation"

Elizabeth Jeffery, Shakespeare Institute, Stratford/Avon, UK

Minority languages and cultures across time and space have struggled against the pressures of a dominant socio-linguistic group to have autonomy and an individual identity. Translations or transadaptations of classic works from other cultures is a common technique adopted by theatre practitioners working in minority languages to reinforce or reject certain cultural ideals, and ensconce a sense of national identity, particular to their own situation within a contemporary climate. What is censored in this process, and what is elevated?

Centering on Shakespeare's cultural function in the Basque Country, this paper will examine how and in what ways his work is used to promote a unique identity, one that is fiercely and vociferously proud to be Basque. The inclusion of *A Midsummer Night's Dream* as a major focal point in San Sebastián's European Capital of Culture Festival 2016 is paramount to this exploration as it was the first instance of a Shakespearean play in translation into *euskera* on the professional Basque stage.

7. "Cast forth in the Common Air"? – Piotr Kamiński's Translation of *King Richard II*"

Aleksandra Kamińska, Jagiellonian University, Poland

I propose to analyse Piotr Kamiński's translation of *King Richard II* (2009), focusing mainly on strategies aimed at ensuring clarity and stageability of the text, adjusting it to contemporary theatrical conventions, which, rather than give primacy to the text, seek to treat it as one of the many constitutive elements of a theatrical event.

As a starting point for my analysis I propose to use Mowbray's speech (I.3.154–171) in which the duke despairs over his banishment from England, and therefore from his native tongue. In my view, the language-driven metaphors used in this speech (e.g. once transposed abroad, Mowbray's native language becomes but a "cunning instrument cased up") offer a great perspective to discuss translation as a cultural phenomenon. As Antoine Berman points out, the situation of a translated text being "uprooted from its own language-ground," often experiencing "exile," (!) can in fact uncover "the most singular power of the translating act: to reveal the foreign work's most original kernel" (Berman 2000: 1985) –which is precisely (in my view) what Kamiński achieves in his *Ryszard II*.

8. “Playing handy-dandy’: which Hungarian translation takes upon the mystery of *King Lear*?”

Zsuzsanna Kiss, Károli University of the Reformed Church, Budapest, Hungary

In the beginning, translating Shakespeare for the Hungarian stages was both a cultural-spiritual and a moral, and patriotic endeavour. 27 years after 1811, when *King Lear* was first put on Hungarian stage, a remarkable collaboration of men of the stage and the page resulted in a new translation. This text, enduring censorship, remained in usage long after a poetically more accomplished and soon canonised translation was drafted.

Referring to promptbooks and critiques of the time, my paper presents the curious parallel existence of these two translations in the light of rising worries for the decay of stage translations. Since the transition from romanticism to naturalism such worries have constantly been turning up.

Relying on promptbooks, critiques and video recordings, my paper exemplifies how some recent *King Lear* productions, using new translations, abound in visual effects, neglect good pronunciation and cut heavily the new text that has gone through authorial censorship beforehand. Finally, the paper reveals how uniquely two twentieth century performances, going back to old translations, succeeded in creating coherence and also catharsis.

9. “Multilingual Shakespeare in the Polish translation of *The Merry Wives of Windsor* by John of Dycalp (Placyd Jankowski)”

Alicja Kosim, Warsaw University, Poland

Puste kobiety z Windsoru (1842) is the first complete Polish translation of *The Merry Wives of Windsor* and the first translation by John of Dycalp, one of the most extraordinary Shakespeare translators into Polish. His work proves to be an interesting case study on various grounds. First, it is an example of the complexities of translating verbal humor, and secondly, an interesting case of a literary rewriting which takes into account the specificity of the target audience to the effect of, as it were, relocating the play from the English countryside to the Polish Kresy (Borderlands). Thus, on the one hand, it is possible to examine Dycalp’s translation as a linguistic experiment, especially with regards to the parts of Sir Hugh Evans, a Welsh parson, and of Doctor Caius, a French physician. On the other hand, Dycalp’s translation serves as an example of domestication directed at a very specific audience, which adds an unexpected dimension to the issue of multilingualism in Shakespeare’s work as well as to the concept of stage as broadly understood cultural space.

10. “Shakespeare cut and refashioned: the Ukrainian translation of *Hamlet* made by Hnat Khotkevych”

Daria Moskvitina, Zaporizhzhia State Medical University, Ukraine

The tragedy of the Prince of Denmark has a long and painful history of translation into Ukrainian. For now there are more than a dozen variants, and some of them have entered the treasury of the Ukrainian Shakespearean. It is worth mentioning that the vast majority of these translations were made disregarding the possibility of production. Only three Ukrainian ‘Hamlets’ were created for the stage, and almost forgotten scenario by Hnat Khotkevych is among them.

Although this version was intended for performance, none of its words has ever been pronounced from the platform. Hnat Khotkevych, a renowned Ukrainian musician, writer and theatre practitioner of the 1900s-1930s completed this profoundly abridged translation to bring Shakespeare closer to ordinary people. This democratic intention of the translator resulted in the dramatic simplification of the original text, among which there is the loss of iambic pentameter, as well as some plot lines and characters (Fortinbras in particular). In return Shakespeare’s tragedy acquired specific linguistic and stylistic features of a typical Ukrainian-coloured play of the late XIX – early 20th century, much alike Khotkevych’s original dramas.

11. “Mixing translations - Romanian Shakespeare versions for the stage”

Madalina Nicolaescu,

University of Bucharest, Romania

The paper will look at stage versions used both in the socialist and the post-communist period. It will address the question why the stage versions have almost never been published and will trace the combination of various versions employed for the stage productions. Close text analyses of more recent stage versions of *Hamlet* and *A Midsummer Night’s Dream* will also consider the impact that the collage of translations might have on the stage and will further look at the issue of the changing criteria that have been employed in fashioning stage versions.

12. “Between Translation and Playwrighting. The Case of Iwaszkiewicz’s *Romeo and Juliet*”

Agnieszka Romanowska, Jagiellonian University, Poland

While theatre has always been the major force behind creation of new translations, the translator’s awareness of the dramatic potential of Shakespeare’s play-texts is undeniably one of the main prerequisites assuring a successful (i.e. theatrically functional) rendering.

Drawing on an example from the history of the Polish reception of *Romeo and Juliet*, I will discuss the case of a playwright-translator whose work on this tragedy resulted in three different texts. My thesis is that Iwaszkiewicz's playwrighting temperament and close cooperation with theatrical directors turned out to be an obstacle in striking the right balance between translation and adaptation. I will provide arguments to prove this while discussing Iwaszkiewicz's *Romeo and Juliet* from his first translation – never staged, to his play *The Lovers of Verona* – which is a polemical response to Shakespeare's play, to the theatrical popularity of his first version, revised for publication after thirty years. The perspective that allows for studying translation as an integral part of a writer-translator's literary output is grounded in the cultural and, more recently, the creative turn in translation studies because it highlights the complexity of interrelated contexts – aesthetic, biographical, social and political – which determine the reception of the translated text in the target culture.

13. “Translating Shakespeare for Page and Stage: A Theoretical Revisiting of Concepts and an Assessment of Practical Challenges”

Anca Tomus, Lucian Blaga University of Sibiu, Romania

In December 2012 I translated William Shakespeare's *Romeo and Juliet* for a student performance, which premiered on February 14, 2013 and has since participated in several international theatre festivals (Essen, Minsk, Moscow, Sibiu), where it was greeted with great acclaim. In June 2016 I had the privilege of taking part in a five-day translation workshop organized by the British Council, Globe Education, Writers' Centre Norwich and the British Centre for Literary Translation, in partnership with the University of Cologne to celebrate the 400th anniversary of Shakespeare's death. These two moments, in particular, in my experience as an occasional translator for the theatre, for academic journals and other publications, have provided the context for the practical insights that will be brought to bear on my theoretical discussion of concepts, methods and principles underlying the practice of translating verse drama for the two distinct purposes announced in the title, i.e. silent reading or public performance. While both the overview of recent theoretical perspectives on the topic, focused mainly on the notion of *performability*, and my discussion of the practical challenges I was faced with while translating *Romeo and Juliet* for the stage, as well as those met by our team during the translation workshop, will perforce include a comparative approach, the paper is not intended as an apology for the liberties often taken by theatre translators with the original text in the name of *performability*, but rather as an attempt at a theoretical delimitation of the two kinds of translation and a hands-on discussion of what each entails, in practical terms, when translating verse drama in general and Shakespeare in particular.

14. “RSC Shakespeare Folio Translation Project. A new approach to translate Shakespeare in China”

Shihui Weng, Royal Shakespeare Company, London, UK

So Kwok Wan, Translator of *Henry V*, *The Tempest*

The aim of this paper is to present and discuss a unique long-term project initiated by the Royal Shakespeare Company to translate the First Folio into mandarin, explicitly for performances. It's a decade-long ambition to work with Chinese translators and theatre makers to create these new theatrically-viable, actors-friendly and audience-accessible translations.

The paper will also provide a context of the Chinese literature tradition; contemporary theatre (also known as spoken drama) tradition that is just over 100 years-old; the challenges of Shakespeare translation as the language evolves under a modern New China; the rather overlooked area of theatre translation, and how the above areas influence and continue to affect Shakespeare translation in China. This paper will also reflect critically on the existing approach and practice of translating Shakespeare's plays in China, which has been perpetuated by academic studies that focused heavily if not solely on rendering the equivalent verse form, poetry and iambic rhythm. These translations overlook a critical element of Shakespeare tradition: the fact that the plays were written to be performed on stage. The core lies in the language. Shakespeare's characters exist in the language. In order to unlock this theatrical language, the RSC's translation project creates a collaborative creative process linking translators, Chinese theatre makers and RSC directors and actors. The translation process is in synch with the specific needs of the play. The new translations will attempt to transform from English to Mandarin not only the meaning, tone, character and volume of the language but also the theatrical rhythm and momentum. This is a new approach to translating the dramatic language of Shakespeare in China. This paper will use *Henry V*, it's pilot project produced by the Shanghai Dramatic Arts Centre to discuss the challenges, discoveries and reflections made in the process. Within this chapter, the paper will specifically look at the role of the audience in the process of translation. It will examine a few passages from *Henry V* especially the Chorus in relation to how it manages to capture and hold the audience's attention between

15. “On two Romanian renditions of *Richard II*”

George Volceanov, Spiru Haret University, Bucharest, Romania

From Walter Pater to Stanley Wells, Harold Bloom and Jonathan Bate, critics have considered Shakespeare's *Richard II* a grand lyrical or poetic play. The paper aims at presenting a comparative analysis of the two Romanian versions of the play included in two editions of Shakespeare's *Complete Works*, versions that were first issued in 1955 and 2016, respectively. The analysis takes the poetic quality of the play as its point of departure and tries

to assess to what extent the two translators managed or failed to capture its pure poetry in their respective versions.

The new Romanian Shakespeare series on the Move, from Page to Page

This paper is a sequel to an earlier article published in 2016, titled “The New Romanian Shakespeare on the Move, from Page to Stage and Screen”, which discussed the theatrical productions based on the translations included in the most recent Romanian edition of Shakespeare’s *Complete Works*. It aims at presenting the impact of the new translations on a (mostly) younger generation of publishers, editors, literary critics and translators of fiction. The article will not circumvent the debates generated by the new edition, nor will it skip the excruciating issue of the pros and cons of this publishing project.

16. “Nineteenth-Century Romanian Translations: *Hamlet* for the page or for the stage?”

Oana-Alis Zaharia, University of Bucharest, Romania

Translations of Shakespeare’s works are generally credited with having played a significant role in the formation of the emerging national languages, cultures and identities in Eastern Europe, in the late 18th century and the early 19th century. The Romanian appropriation of Shakespeare’s plays registers a similar pattern, the first Romanian translations of the English playwright being published at the beginning of the 19th century.

By adopting a cultural approach to translation, informed by the theories of Gideon Toury and Lawrence Venuti, the present paper sets out to reconstruct the norms that governed the activity of Romanian translators in the late nineteenth century and identify the strategies they employed when translating play texts. I will discuss two translations of *Hamlet*: the first, a scholarly, page-oriented translation published by Adolphe Stern in 1877; the second, a domesticating stage-oriented translation produced by actor Grigore Manolescu for his own performance of *Hamlet*, at the National Theatre of Bucharest, in 1881. The paper will address such issues as foreignizing vs. domesticating strategies of translation, transparency, the status of the translator as well as the various elements that make a translation for the page differ from a translation for the stage.

SEMINAR 6: “‘The strangers’ case’ and the ‘tracks’ of performance”**Conveners:****Boika Sokolova, University of Notre Dame, USA****Janice Valls-Russell, IRCL, University Paul-Valéry Montpellier 3 and the French National Centre for Scientific Research, France)****Respondents:****Nicoleta Cinpoes, University of Worcester, UK****Julia Paraizs, Hungarian Academy of Sciences, Hungary**

The questions this seminar seeks to engage with are suggested by two poetic quotations:

Imagine that you see the wretched strangers,
 Their babies at their backs, with their poor luggage
 Plodding to th'ports and coasts for transportation...
 ... Go you to France or Flanders,
 To any German province, Spain or Portugal,
 Nay, anywhere that not adheres to England:
 Why you must needs be strangers. Would you be pleased
 To find a nation of such barbarous temper
 That, breaking out in hideous violence,
 Would not afford you an abode on earth?
 ... This is the strangers' case ...
Sir Thomas More, Hand D (Shakespeare?) (1593?)

See how efficient it still is
 how it keeps itself in shape—
 our country's hatred.
 How easily it vaults the tallest obstacles.
 How rapidly it pounces, tracks us down.
Hatred, Wisława Szymborska (1993), (Transl. Stanisław Barańczak and Clare Cavanagh)

Separated by four centuries as they are, Shakespeare and the Polish Nobel Prize winner Wisława Szymborska express similar concerns about the state of the world they inhabit. Such concerns have become alarmingly pressing today. Even as it enjoys unprecedented ethnic plurality, Europe is again subject to nationalist and racist tensions in a context of migration, induced by economic stress and wars.

This seminar invites prospective contributors to consider plays by Shakespeare and/or his contemporaries, which feature conflicts involving ‘strangers’, whether in commerce, love, or politics, and the performance choices made in a *historically specific* context. We are particularly interested in studies with a *dual* perspective, holding in their sights a past and a recent performance, and tracking down changes, or, possibly, historical lessons.

Suggested areas of interest:

- How have representations of the ‘stranger’ in performance reflected different contexts?
- How do reviews reflect/model change?
- How is ‘strangeness’ expressed by casting, choice of period, overall design, revisions to the script, and how this has been received? Has translation contributed to this process?
- When fears of the ‘outsider/stranger’ are justified by history – e.g., Jamala’s winner song of the 2016 Eurovision contest, ‘1944’ – how has this affected Shakespeare productions and their critical reception?
- Is fear of ‘strangers’ gendered: are women more feared/rejected than men? Are ‘strangers’ more liable to be rejected, challenged, or on the contrary made welcome by men rather than by women or the reverse?

Seminarians:

1. **“Interpretation as existential choice in *The Merchant of Venice* and as aesthetic and ethical statement in theatre productions (National Theatre in Belgrade, Yugoslavia 1953 and Yugoslav Drama Theatre in Belgrade, Serbia 2004)”**

Zorica Bečanović Nikolić, University of Belgrade, Serbia

At the beginning of the book *The Range of Interpretation* (2000), Wolfgang Iser rephrases Descartes by saying ‘We interpret, therefore we are’, and thus implies and underlies Heidegger’s ontological foundation of interpretation. Many of Shakespeare’s characters are shown in the process of understanding the world and their own being in the world, but *The Merchant of Venice* is most evidently constructed as a web of interpretations: the Venetians interpret Jewish customs, trades and commerce, Shylock and the Jews interpret Christian customs, values and – commerce, Portia’s suitors interpret her father’s posthumous brainteaser, and finally the Dodge and Portia interpret the laws. All hermeneutical steps are present: *subtilitas intelligendi*, *subtilitas interpretandi* and *subtilitas applicandi*, the last affecting life itself and thus turning into existential acts.

On the other hand, every theatre production of *The Merchant of Venice* is a unique web of aesthetic and ethical interpretations offered to the spectators as inception for their own understanding of the play. This paper will first consider the effects of cultural ‘hermeneutic situation’ of the characters in the play, when interpreting their ‘existential situation’. In continuation, it will analyze different hermeneutic situations of the authors and spectators of two famous productions in two Belgrade theatres. The first is a 1953 production of the National Theatre in Belgrade, directed by Dr Hugo Klajn, psychoanalyst and author of a very influential study in Serbian language *Shakespeare and Humanness* (1964), with Raša Plaović

as Shylock and Divna Đoković as Portia. The other is a 2004 production of Yugoslav Drama Theatre, directed by Egon Savin, with Predrag Ejđus as Shylock and Dragan Mićanović as Portia.

2. “Theatre in the wake of the refugee crisis: The Maxim Gorki Theater’s 2016 *Othello* (with glances at Peter Zadek’s 1976 production of the same play at Schauspielhaus Hamburg)”

Bettina Boecker, University of Munich & Munich Shakespeare Library, Germany

This paper focuses on the Maxim Gorki Theater’s 2016 *Othello* (dir. Christian Weise) and relates it to the larger cultural context of the refugee crisis with its momentous impact on Germany. Right from the start, the German theatre has provided a platform for the heated public debate surrounding the massive and largely uncontrolled influx of refugees in late 2015. ‘Platform’ may in fact be too neutral a term: theatres have taken Angela Merkel’s notorious *Wir schaffen das* (‘We can do this’) to heart and enthusiastically offered theatrical and sometimes non-theatrical events meant to promote the interests of the ‘strangers’ newly arrived in Germany, and to help with their integration into German society. The Gorki has been at the forefront of such activism, which makes it a particularly charged venue for Shakespeare’s *Othello*. Weise’s production is far from shy about this fact: ‘Can the subaltern speak?’, the programme asks, with Spivak’s famous question printed in larger letters than either the title of the play itself or the name of its author.

My point of comparison for the Gorki *Othello* is Peter Zadek’s 1976 production of the play at Schauspielhaus Hamburg with Ulrich Wildgruber in the title role. Where Weise presents his *Othello* (Taner Sahintürk) as virtually the only fully human being among a cast predominantly dressed as *commedia dell’arte*-like puppets, Wildgruber’s blackface moor had something ape-like about him and systematically demolished notions of tragic dignity, which many at the time still expected to see honoured on stage. The production caused a veritable theatre scandal: audiences booted and indignantly left the theatre, while critical reactions were extremely mixed, ranging from outright contempt to unbridled enthusiasm. The drift of critical reactions to Weise’s 2016 *Othello*, by contrast, is perhaps not inadequately described as slight boredom. Many perceived the production as excessively (and, given its venue, predictably) invested in ‘political correctness’, and they objected to the many liberties taken with Shakespeare’s text.

Given the stark contrast between the two productions’ interpretation of the protagonist, it is perhaps difficult to see how the one may have learned from, or even just reference, the other. Yet a closer look does reveal continuities, from problems of casting to notions of *Werktreue* (faithfulness to the original) amongst critics and audiences, to the political stance taken by the theatre as an institution with regard to ‘the stranger’s case’. This paper explores the interplay between long-standing performance traditions on the one hand and more short-term reactions to current political events on the other. It reflects especially on how the refugee crisis has lent a new urgency to the German theatre’s quest for political relevance.

3. “Othello re-oriented through Desdemona”

Mika Eglinton, Kobe University of Foreign Studies, Japan

From the Occidental, Euro-centralized viewpoint that is connected to male subjectivity, as per Edward Said, the Oriental has tended to be seen as the other and also somewhat feminine. If that is so, then have Shakespearean women, as the others in Oriental spheres, become marginalized and feminized in more complicated senses? In order to explore the diffuse relationships between Shakespeare and his ‘strangers’, women and Asia, I intend to compare Ku Na’uka’s *de Mugen-no na Othello* (Othello in the Spirit of Ku Na’uka’s Noh Dream Play) directed by Satoshi Miyagi in 2005 and its Japanese-Korean intercultural variation directed by Lee Young Tek in 2008.

Both productions were based on Sukehiro Hirakawa’s dream noh adaptation of Othello, which was re-written from the viewpoint of the ghost of Desdemona in the role of shite (protagonist). Thus the tragedy of the interracial marriage emerged from the vision of the marginalized Caucasian wife, and not that of the black Moor. The choice of Desdemona as the shite fits three of the five categories of noh plays: beautiful women, madwomen, and supernatural beings.

In Miyagi’s production, the most formidable moment, Othello’s deception by Iago, was revealed in the form of a kyogen scene, which is usually the comical interlude in a noh play. In the scene, Iago and Othello take off their primitive masks and re-perform Act 3, Scene 3, unaware of the spectral presence of Desdemona. Furthermore, in Desdemona’s most intimate moment with Othello, lead actress Micari who played both Desdemona and Othello, put on the Moor’s black armour-clad gloves and appeared to choke herself. This symbolic ‘self-murder’ scene opened the possibility of defusing binaries such as black and white, masculinity and femininity, to murder and to be murdered, to forgive and to be forgiven.

Whereas Miyagi’s Othello in the Spirit of a Noh Dream Play drew on the stylistic and aesthetic framework of Japanese noh, Young Tek looked to the Korean shamanistic song and dance tradition of Chohongut for his recontextualization. Young Tek relocated the stage to an imaginary ancient Asia around the 3rd century, in which Desdemona became a Korean woman, possibly from Jeju Island; Othello was transformed into a ‘Black sailor’ from an island in the South of Japan, perhaps Okinawa; and Osman Turk was portrayed as Han Chinese. The waki, usually a priest who listens to the shite’s lamentation in noh, was replaced by a female shaman known in Korean as mudan. However, the biggest shift in the production was the final scene which ended in a celebration rather than tragedy.

By reading the representations of Othello and Desdemona in both productions as ‘strangers,’ this paper will discuss how Miyagi and Young Tek re-oriented Shakespeare’s interracial marriage in the context of ‘inter-Asian’ performance.

4. “Tracking the paradigm shift of the racist insult in Peter Sellars’ adaptations of *The Merchant of Venice* (1994) and *Othello* (2009): from focusing on the ‘insulted’ to focusing on the ‘insultor’”

Nora Galland, IRCL, Université Paul Valéry-Montpellier 3, France

‘Le barbare c’est d’abord l’homme qui croit à la barbarie’

(‘The barbarian is first of all the one who believes in barbarity’),

Claude Lévi-Strauss, *Race et Histoire* (1961)

In his adaptations of *The Merchant of Venice* (1994) and *Othello* (2009), P. Sellars questioned race and tried to show that the issue at stake was not about finding the right answers but about asking ourselves the right questions. He chose to resort to a non-traditional or multiracial cast and this triggered a paradigm shift of the racist insult. Contrary to what happens in other productions of the plays in which the emphasis is put on the causal link between the racist insult and the insulted, Sellars sought to put forward the implicit link between the insultor and the racist insult. This particular kind of insults put the director, the actors and above all the spectators quite ill-at-ease. Everyone started wondering where the limit should be, what is legitimate and what is unethical—instead of giving a clear-cut answer to the spectators, Sellars encouraged them to keep on asking questions when it came to race. Indeed, this presentation aims to analyse how Sellars throws a new light on the racist insult scenes in order to appeal to the spectators’ critical mind to redefine race with questions instead of answers. I intend to study the extent to which Sellars and his creative crew manipulated the spectators’ perceptions by playing with perspective, remanence, expectations and prejudice.

5. “Shakespeare’s ‘Strangers’ and Modern Greek History on Stage and Page”

Xenia Georgopoulou, University of Athens, Greece

In modern Greece Shakespearean productions directly connected with particular moments in national history are scarce, most probably starting with a performance of *Henry V* by the National Theatre in 1941 in honour of the English allies of the country during the Second World War. A year later a production of *Othello* by Marika Kotopouli’s company clearly made an anti-Nazi statement. On the whole, however, very few Shakespearean productions reflected contemporary politics in an articulate way, although in several cases the very choice of a certain Shakespearean play at a particular historical moment does not seem random. Such is the case of a production of *Julius Caesar* by the United Artists (a company regarded as communist) in June 1945, only a few months after the pact between the government and the communist representatives was signed in Varkiza; this also applies most probably to Karolos Koun’s productions of *Measure for Measure* and *Troilus and Cressida* during the dictatorship of 1967-1974. During the Greek financial crisis of the last few years very few

Shakespearean productions were related to contemporary politics, such as Stella Mari's *Hamlet Committed Suicide* in 2011 and Elli Papakonstantinou's *Richard II* in 2014.

Of Shakespeare's plays that deal with 'strangers', apart from the 1942 *Othello*, a 1945 *Merchant of Venice* at the National Theatre was regarded by critics as an indirect political and aesthetic statement against Germany after the end of the Second World War. Both plays were also staged in places of exile around 1950 (*The Merchant of Venice* in Makronissos and both plays in Ai-Stratis, both islands where communists were expelled mostly during the Greek Civil War [1946-1949]). However, these productions involved no apparent political statement. One may think that plays like *The Merchant of Venice* or *Othello* would be directly connected with the migration crisis in Greece during the last few years; nevertheless, this does not seem to be the case. However, a plethora of references to *The Merchant of Venice* have served to illustrate the ongoing financial crisis in Greece, figuring mainly in political speech as well as in various articles about the country's debt crisis.

After providing an overview of the politically oriented Shakespearean productions in Greece, this paper will focus on *The Merchant of Venice* and its presence on both the theatrical and the political stage at particular historical moments.

6. "The Politics Of Paraphrase: León Felipe's Adaptations of Shakespeare"

Keith Gregor, University of Murcia, Spain

Drawing on recent theories concerning so-called 'exilic' literature, the paper considers the dramatic work of León Felipe, the Spanish writer exiled to Mexico during the Franco dictatorship. More specifically, it addresses his three Shakespeare-inspired pieces, *No es cordero...es cordera* (*It's not a he-lamb...it's a she-lamb*; based on *Twelfth Night*), *Macbeth o el asesino de sueño* (*Macbeth or the murderer of sleep*) and *El pañuelo encantado* (*The enchanted handkerchief*; based on *Othello*). The 'strangeness' inherent in these adaptations and their Shakespearean sources - sexual in the first case, moral in the second and racial in the third - are, I argue, intensified by Felipe's own askew relation to the Spanish theatrical mainstream. Where Shakespeare on the Spanish stage, subject as it was to strict systems of self-censorship and low audience expectation, rarely challenged conservative interpretations of the plays' texts, the freedom to experiment and different audience complexion enjoyed by the exiles theoretically made for radical rewritings of such familiar material. And though an unabashed reverence for the original or, as in Felipe's case, a concern to show the synergies between Shakespeare's work and Spain's own classical tradition tended to blunt the subversive potential of these exilic adaptations, there are, I suggest, a number of ways in which they can be seen as announcing a new disposition towards mainstream theatrical culture. Thus, Felipe's favoured approach of paraphrase - retelling Shakespeare to stress aspects of his work considered unimportant or unexemplary - can be said to ask questions not so much of Shakespeare's originals as of the culture in which they had taken on canonical status.

6. “...and which is the Jew?": Tracking Max Reinhardt's *Merchant of Venice*”

Lawrence Guntner, Technische Universität Braunschweig, Germany

In 2005 the theatre world re-discovered Max Reinhardt. Books were published, symposia held, and the Deutsches Theater Berlin devoted a whole year to their one-time director, mentor, and owner. Suddenly Reinhardt was recognized as the *spiritus rector* of modern theatre practice. At the zenith of his career he owned and managed eleven theatres with a seating capacity of 10,000, but Reinhardt, an assimilated Jew, remained, nevertheless, a “stranger” in an increasingly anti-Semitic Imperial and Weimar Germany (He was an Austrian citizen). Forced to give up his theatre by the Nazis, Reinhardt responded by leaving it to the German people. He left behind no theory of drama or school of acting as did his contemporaries Brecht and Piscator, and his reputation faded. Was his own “Jewishness” the source of his fascination with *The Merchant of Venice*? Reinhardt staged over 350 times with very different kinds of Shylocks. Was there a hidden political message, after all? In this paper I will discuss Reinhardt's *Merchant(s)* and argue that his approach to the play can be “tracked” in later performances on the German stage.

7. “The Strange Case of Shylock: From a figure of tragic dimensions into an ordinary, sweet-lipped Jewish businessman”

Ivona Misterova, University of West Bohemia, Pilsen, the Czech Republic

This article attempts to trace the reception of *The Merchant of Venice*, directed by Jaroslav Kvapil (7 April 1916) and Antonín Fencel (8 April 1916), in theatre reviews published in period newspapers in terms of critical response embedded in a broader social and political context of the Shakespeare Festival, which was held in Prague in 1916, during World War I. Kvapil's and Fencel's respective performances of *The Merchant of Venice* were divided by only a single day. This situation, however, was a matter of duplication only in terms of time, as Fencel's rendition differed significantly from Kvapil's version. Fencel became the exclusive and multifunctional creator of the performance, in which he rose to the task of director, stage designer, translator and performer of the role of Shylock. In contrast to Kvapil's directing concept and Eduard Vojan's vindictive but distressed, human portrayal of Shylock, which dominated the National Theatre's stage, Fencel portrayed the Venetian Jew in a thoroughly comedic manner. Fencel's ‘Jewish bargainer, hunching and skulking whimsically, bargaining secretly and in a neighbourly manner, negotiating cunningly and insidiously,’ did not seem to win the favour of the theatre critics of the time.

The majority of critics rejected Fencel's comedic interpretation, accentuated by supposedly racial features, as an expression of ‘primitive naturalism’. The reason for this critical attitude may have been due to the insufficient interval of time between Fencel's and Kvapil's performances, which evidently prompted critics to compare the methods of directors and actors as well as the specific translations used for the plays (Josef Vaclav Sladek vs Antonin Fencel). It should also be mentioned that the directing/acting methods and the translations used were diametrically different. The success (or failure) of Fencel's dramaturgical-directorial and acting concept that is implied in the majority of reviews can be measured today only with

difficulty. The fact remains, however, that Fencl's *The Merchant of Venice* was performed only eight times, although the number of repetitions should not necessarily be considered (especially in today's standards) an objective measure of the success or failure of a performance.

8. “‘The Strangers’ Case’: Intercultural Shakespeare in Britain”

Varsha Panjwani, Boston University (London) & Bucknell University (London), UK

What do a coconut, a banana, and an Oreo cookie have in common? All these terms are racist epithets used in Britain to describe a person of mixed-heritage. The choice of these terms betrays a deep-seated fear of mixing, as if it were somehow preferable if these people with brown/yellow/black skin were entirely brown/yellow/black in their attitudes, preferences, and politics. Their plural identities are considered ‘strange’. Racist vocabulary aside, the official identifiers of this demographic are the following terms: British-Asian, British-Chinese, and British-African. Those who are identified as such resist the use of these terms and yet they have popular and official currency. These terms imply that their identities should be neatly divided on either side of the hyphen, as if cautioning these people, like the often repeated announcement on the London Underground trains to ‘mind the gap.’ The plight of these mixed-heritage groups is that they are considered ‘strangers’ and ‘strange’ in their own country of residence which most of them consider their home country.

In recent years, such mixed-heritage groups in the U.K. have found cultural expression in Shakespeare. One such significant production was the Royal Shakespeare Company's (henceforth RSC) *Much Ado About Nothing* directed by Iqbal Khan in 2012. In his review, prominent theatre critic, Michael Billington, declared that this production was ‘overspiced’ and compared it unfavourably to John Barton's 1976 production, which set the action in India during the British Raj. Like Billington, this paper also compares these two RSC productions – one set in colonial India with an all-British cast and another set in the Indian diaspora with an entirely Braisian (my preferred term for British-Asians as it suggests a more fused identity) cast. Unlike Billington, however, I posit that the reason for the lukewarm review was the ‘strangeness’ of Khan's production which employed hybrid aesthetic styles, stories, and theatre forms to present the layered identities of Braisians.

Zooming in on casting, acting, staging, and costume choices of the two productions as well as interpretation of roles such as Barton's Dogberry, presented as an Anglo-Indian who was a figure of fun due to his inability to master the English language, this paper demonstrates that Khan's production challenged long-standing orthodoxies in the representation of Braisians. It argues that this production helped its audience to see a way out of a fixation with pure identities as not only has this attitude led to some of the most heinous atrocities of the twentieth century, but it is also increasingly taking hold of post-Brexit Britain.

9. “Strangers and Fractured Bonds”

Elena Pellone, The Venice Shakespeare Company, Italy

For my contribution on the ‘Stranger in Shakespeare’ my paper will be an account of my personal experience and critical reflection on the historical production/adaptation of the ‘Merchant in Venice’. To commemorate the 500th anniversary of the Jewish Ghetto in Venice and the 400th anniversary of Shakespeare’s death, an historic production of *The Merchant of Venice* was mounted in the Ghetto – ‘Shylock, for the first time in history, will speak his lines under the real windows of the ghetto’ (Bassi, *Tales*, 113). *Ca’ Foscari* and *Compagnia de’ Colombari* collaborated on this global event, directed by Karin Coonrod. The aim was to create a performance uniquely befitting the space, ‘in a way almost impossible anywhere else, investigating its poignant and painful exploration of love and hate, justice, and, above all, what it means to be human’ (*Programme*).

This particular production offers a new perspective on the stranger in Shakespeare with its casting of five Shylocks. Leslie A. Fiedler claims that through bad conscience we persist in misremembering Shylock and all the stereotypes he embodies to expurgate Shakespeare ‘by cancelling out or amending the meanings of the strangers at the heart of his plays’. Challenging accepted readings of anti-Semitism in the text complicates this notion. Coonrod invites us to see the outsider at the heart of the play – ‘to feel what burns, to open eyes to the light, to hear a cry and a call, to wonder at these stones and find a way of justice and mercy: a stand for Judgement’ (*Programme 7*) - but by pointing to the complexity of the outsider as a fluid category we have to consider what differences are significant to us: ‘By embodying Shylock diversely, the ways we do and don’t find differences ‘significant’ really came through...the production really brought out those complexities in intelligent, moving and often disturbing ways’(Diana Henderson). The stranger extends to all parts of our fragmented selves, and to all the character’s nostalgic yearning for connection. For ultimately, at the heart of the play, and perhaps at the heart of human experience, we are all outsiders searching for a love and mercy that integrates us, forever finding it elusive.

I shall also be referring to Max Reinhardt’s 1934 *Merchant of Venice* as a point of comparison and as a framing context.

10. “‘So may the outward shows be least themselves’: Politics, Prejudice and Text in recent theatrical productions of *The Merchant of Venice* in Hungary”

Natália Pikli, Eötvös Loránd University, Budapest, Hungary

The Communist era in Hungary did not favour Shakespeare’s *The Merchant of Venice* mainly because of its potential for highlighting homosexual and racist issues. However, after 1989 and the change of regime, a good number of productions tried to grapple with the problems presented by the play, with varying success. In the 2010s, with government politics and a racist right-wing party endorsing hate speech, and later with the refugee crisis, stage representations of strangers, Jews, and women in *The Merchant of Venice* became especially problematized. The paper will compare two theatrical productions from the 2010s in

Budapest: the Mohácsis' (director János Mohácsi, dramaturg István Mohácsi, set designer András Mohácsi) heavily adapted and idiosyncratic *Merchant*, staged in the critical and often political National Theatre of 2013, and a recent one in the mostly commercial, popular and city-based Pesti Theatre, which premiered in 2016, directed by Péter Valló. My contention is that both modernized versions intend(ed) to please their different target audiences by being highly 'contemporary', for this reason they also used a heavily rewritten text by the Mohácsi brothers and a fresh translation by Ádám Nádasdy, an eminent Shakespearean scholar and linguist, respectively. However, in Bassanio's words, 'the outward shows' (text, visuals and directing) could only 'be least themselves', and could not correspond to the essence of the production completely, as the analysis will attempt to prove, also seeking for reasons for the mixed reviews both productions received. The conventionally happy but uneasy marriages of lovers in the play thus nicely parallel these strange marriages of the 'true minds' of theatrical people and audiences in the case of today's Hungarian productions of *The Merchant of Venice*.

11. "Outsiders and Insiders of *The Merchant of Venice* and the Armenian Diaspora"

Jasmine Seymour, Global Shakespeare Programme, Queen Mary University of London, UK

The Merchant of Venice was the first Shakespearean play to be fully translated and performed within the Armenian diasporas of Ottoman and Russian Empires in the 19th century. However, Armenian readings differed from European appropriations, and this investigation attempts to clarify why Armenian translators and performers adopted a dissimilar view on Shylock, the outsider, inside the hostile Venetian society. For Jews in cosmopolitan Venice obeying to medieval Christian dogmas, or for Christians within the antagonistic Ottoman Empire, the dilemma remained equally inexorable: survival at any rate. Hence, Shylock's character concerned Armenian authors, translators and theatre practitioners from both dramatic and national perspectives.

Shylock was first mentioned by Joseph Emin (1726 -1809), leader of the Armenian liberation movement from India, educated at the Royal Military Academy in Woolwich, later fighting on the side of the English against the French during the Prussian wars. In his autobiography, *The Life and Adventures of Joseph Emin*, written in English, he compared shrewd Shylock with callous Indo-Armenian merchants whom he had encountered (London 1792, 37).

The first complete version of *The Merchant of Venice* was published by Aram Teteyan (1822-1901) in Smyrna, a thriving multi-ethnic harbour with Greek majority in the Ottoman Empire. Aram Teteyan with his brothers started a successful printing house, active from 1853 to 1893, a relatively peaceful period in the Armenian history. Teteyan brothers published hundreds of European authors in their mission to enlighten the nation. Aram Teheran's full translation of *The Merchant of Venice* from English into Western Armenian was published in 'Haverjahars' weekly (Smyrna, 1862). A gifted poet himself, Teteyan nevertheless chose to deliver the drama entirely in prose, adopting a word-by-word approach. This paper examines the political setting of Teteyan's historic translation, explaining his subtle yet necessary deviations from the original text, due to the censorship by the Ottoman authorities.

In the 1800s, Eastern Armenia and Georgia became part of the Southern vice-royalty of the Russian Empire with Tiflis as capital, where Armenians (comprising three quarters of the city's population) lived side by side with Georgian, Jewish, Russian, Greek, Muslim and other minorities. With his production of *The Merchant of Venice*, Gevork Chmshkian (1837-1915), the founder of the Armenian Theatre of Tiflis in 1858, marked the début of Shakespeare in Armenian theatre, as well as in the Caucasus and the Middle East. Chmshkian used his own 1864 translation of the play from French into Armenian, directed it and appeared in the role of Shylock. A representative from the British Embassy was present at this historical premiere on 17 April 1866 at the Armenian Theatre of Tiflis.

Following the closure of theatres in the Ottoman Empire in 1878, Chmshkian invited well-known Armenian actors from Constantinople to appear in Shakespearean roles at the Armenian Theatre, among them Petros Adamian, Siranush and Martiros Mnakian. The latter was defined by critics as one of the best Shylocks of the time, performing in the Armenian Theatres of Tiflis, Baku, and touring across many countries. The present investigation assesses Chmshkian's pioneering production of 1866, and its significance for the development of Armenian theatre, based on reviews and journals of the period and extended Armenian scholarship that followed, yet virtually unknown in the West.

12. "Merchants, Strangers and Locals: Two Bulgarian Adaptations of *The Merchant of Venice*"

Boika Sokolova, University of Notre Dame, USA

The proposed paper discusses two productions of *The Merchant of Venice* on the stage of the Bulgarian National Theatre in Sofia, versions stylistically different, but close in their responsiveness to social and political tensions at the time when they were mounted. The first was directed in 1938 by Hrisan Tsankov, a director who greatly admired Max Reinhardt and emulated his style in a number of productions. In the conditions of rising European anti-Semitism in the 1930s, this production could be identified as an act of the opposition mounted by intellectuals against events which were at that moment away from Bulgarian reality. The study of reviews and other contemporary material suggests a level of intellectual resistance to anti-Semitism conveyed through a remodeling of Shylock from a miser to an old man who accepts his daughter's choice because of his love for her.

The other production was directed by Zdravko Mitkov in 1992 and marked the return of the play to the boards of the National Theatre after a gap of 54 years. Mitkov's version engaged with the wild post-communist capitalism which was devastating Bulgarian society and viewed the character of the Jewish stranger as that of a man pushed out of the cut-throat rat race for wealth, thus aligning his plight with that of many in the audience.

The comparison illustrates how the character of the 'stranger' can illuminate both the plight of the other and the local, the influence of historical circumstances and the way historical memory shapes performance.

13. “Tales of Strangers/ Strangers’ Tales: Breaching the Border of Life and Fiction in Cheek by Jowl’s Theater Production and Ivan Mladenov’s Film *Othello*”

Kirilka Stavreva, Cornell College, Mt. Vernon, IA, USA.

This essay is a comparative study of ‘othering’ as performed in Declan Donnellan’s production of *Othello* (2004) and Ivan Mladenov’s film adaptation of the play (2008), set in a Bulgarian prison and featuring inmates cast according to their crime, who also tell their life stories. Both are stark visual texts with minimalistic sets; both succeed in their emotional engagement of the audience by portraying characters as inscribed within and torn between disparate kinds of stories. In Cheek by Jowl’s production, the fabrications told *about* strangers (the ‘liberal’ Desdemona, Othello the Moor, Cassio the Florentine) animate the bodies of the actors poised in tableaux vivants on wooden boxes on the stage. This approach renders the blurring of the distinction between fiction and reality within the play at once visceral and deadly. It is a foil to Mladenov’s representation of fabricated words – in this case, the character’s lines from Shakespeare’s play, ostentatiously fictional when rendered in the declamatory style of the amateur actors. In the film, Shakespeare’s fiction provides a liberating occasion and a ‘podium’ to people estranged and outright forgotten by society to tell their own stories, however truthful or fictional these stories may be.

14. **Waiting for Shylock: Domestication, Expulsion and Anti-Semitism in the Polish Reception of *The Merchant of Venice***

Anna Cetera Włodarczyk, Warsaw University (Poland)

The paper reflects on the intricacies of the Polish reception of *The Merchant of Venice* from 1866 (the first production of the play) till today. Specifically, it details the social and historical circumstances which conditioned the changing fortunes of the play on the Polish stage, including its initial record popularity and its subsequent expulsion from the stage after the Second World War.

These circumstances include the ethnic composition of the Polish lands in the 19th century with its largest Jewish population in Eastern Europe, and the resulting attempts to endow the play with local colouring based on the Jewish stereotypes of the time. The domestication of the play was manifest in Shylock’s attire as well as in his accent and register, already appropriated in translation. The play was repeatedly used to negotiate Polish-Jewish relations, and racial prejudice went hand in hand with attempts to elaborate on the tragic dimension by stressing Shylock’s paternal suffering.

In the post-war period the trauma of the Holocaust made all attempts to explore Jewish iniquity morally prohibited, and thus the play disappeared both from the Polish theatre and critical discourse (significantly enough, the play was never discussed by Jan Kott). The interpretative fate of *The Merchant of Venice* was apparently sealed with the excruciating image of Shylock’s lines spoken at *Umschlagplatz* in the context of the liquidation of the

Warsaw ghetto (*The Pianist*, dir. Roman Polański, 2004). The complex ideological blockage was renewed and strengthened at the turn of the century with the intensifying discussions on Polish anti-Semitism, including the unsettled accounts with the survivors of the pre-war Jewish property-owners.

The long-established silence was finally broken in 2014 with three different productions of the play followed by the Polish premiere of André Tchaikowsky's opera *The Merchant of Venice*. The productions, by and large foregrounding gender issues, spurred intense discussions and revealed a suppressing accumulation of suppressed thoughts on the play, and thereby proved its unyielding presence in the Polish Shakespeare canon.

It is in particular the ideological and artistic complexity of André Tchaikowsky's opera *The Merchant of Venice* (first staged in 2013 during the Bregenz Festival in Austria, and then re-produced in Warsaw in 2014) which bears witness to the surprising merger of old and new contexts for the interpretation of Shakespeare's play. The production met with the highest appreciation, both on musical and theatrical grounds. The part of Shylock was given to Lester Lynch, an established dramatic baritone of Afro-American descent, commonly admired for his commanding voice and magnetic performance. Setting aside Lynch's charisma as a soloist, such casting entailed significant interpretative consequences, further reinforced by the image of Ku Klux Klan activists besieging the house of Shylock, and thereby adding extra pressure on Jessica whose elopement earned further justification in her fear of the city. This somewhat meta-theatrical representation of Jewishness allowed for the re-conceptualization of the problem of racial prejudice and xenophobia, and liberated the play's interpretation from the confines of the immediate local history. It is this combination of generic transformations and bold visualizations which finally made it possible to perceive *The Merchant of Venice* as a universal and yet foreign play which cannot be fixed on elucidating the complexities of local politics and history. In other words, it was the radical displacement (and, perhaps, the author's expropriation?) which temporarily freed the text from the imaginative frame imposed by some early appropriations.

Anna Cetera Włodarczyk is Associate Professor at the Department of British Literature, at Warsaw University (Poland). She is the author of several books and articles on translation and the reception of Shakespeare. She has edited recent translations of Shakespeare, and is the principal project manager of The Repository of the Polish Nineteenth Century Translations of Shakespeare Plays, financed by the National Science Centre.

SEMINAR 7: “Anatomizing Shakespearean Myth-making: Game of Thrones”**Conveners:****Thea Buckley, Shakespeare Institute and RSC, UK****Paul Hamilton, Independent scholar, USA****Timo Uotinen, Royal Holloway, UK**

In *The Winter's Tale*, Shakespeare interchanges Bohemia and Sicilia, recreating the globe to suit his dramatic purpose. This seminar examines similar rewritings, inviting papers that focus on dramatic, authorial, and journalistic uses of Shakespeare to mythologize and rewrite history, geography, and identity. In times of crisis, Shakespeare is often portrayed as a warrior of archetypal wisdom the better to valorize and endorse one's own side.

By definition, crisis is a time of power politics and challenges to entrenched notions of centrality, homogeneity, and authority. This seminar is intentionally topical, given the late use of Shakespeare as a political mouthpiece during Brexit, deployed as a mythical icon and cultural authority to draw political battle lines, reconfigure history, and redefine identities. The appropriation of Shakespeare as ghostwriter is an ongoing phenomenon that requires a new critical analysis in an era where the boundaries within and between Europe and the world are becoming increasingly blurred.

Shakespeare's polyvocal works in text, performance, and new media can also serve a revolutionary purpose, used as a political weapon to dethrone opponents or destabilize authority in nations where his works have been imported or imposed across borders during times of transition. In the recent television series *Deutschland 83*, Shakespeare's works are impounded during a cross-border transit between the crumbling East and West; colonial interpretations have reconstructed Shakespeare's works to create or consolidate new nationalistic identities and ideological boundaries and retake control of the discourse.

In their flexibility, Shakespeare's works can serve both to reinforce and to rupture the fixity of structures and histories that have hitherto supported particular national agendas. The works' preoccupation with the latent potential of identity and upheaval makes Shakespeare continually relevant to a presentist re-examination of ourselves and our political and geographical unions.

Seminarians:**1. “Boris Pasternak’s translations of *Hamlet*: a space of struggle”****Azamat Rakhimov, University of Geneva, Switzerland**

In the 1950s, Soviet scholarship embraced Shakespeare as the most “Soviet” author of the past. The correlation between the dominant art theory and the understanding of Shakespeare’s plays can be seen by closely reading the translations of *Hamlet* produced by Boris Pasternak between 1940 and 1953. Pasternak’s affair with *Hamlet* was long and painful. In 1939, Vsevolod Meyerhold, the director of the Moscow Art Theatre, commissioned the translation of *Hamlet* from Pasternak, as he wanted a new and “more fluid theatrical translation.” Meyerhold resisted state cultural policy and insisted on the continuous amelioration of translations of the plays. The same year Meyerhold was arrested, tortured, accused of treason, and executed on 2 February 1940. Pasternak continued his work, but decided to use Shakespeare as a vehicle of hidden resistance, critique and propagation of dissident ideas and observations. It may be argued that Pasternak—deprived of the possibility to publish his own original work—used *Hamlet* as a means of indirect communication and a space of cultural struggle. This paper will suggest ways in which Pasternak’s translation was influenced by bureaucratic censorial control, delimitation of spaces of cultural production, and the impending prospect of legal intervention. In other words, Pasternak rewrites Shakespeare in order to redefine Soviet identities. Thus, Pasternak’s *Hamlet* translation offers important insight into not just how Shakespeare was translated for the Russian stage, but also into the ways in which Shakespeare was presented to Russian audiences and was used as a Trojan horse.

2. “Ophelia’s Terror: *The Al-Hamlet Summit* (2002/2004)”**Saffron Walkling, York St John University, UK**

2002: three months, three Palestinian women, three bombs. Wafa Idris, in January; Darine Abu Aisha, in February; and Ayat al-Akhras, in March, targeting an Israeli shoe shop, check-point, and supermarket respectively.

At the Edinburgh Fringe Festival later that summer, Anglo-Kuwaiti Sulayman Al-Bassam premiered *The Al-Hamlet Summit*, his political appropriation of *Hamlet*. Approaching the second anniversary of the 9/11 attack on New York, the West was on heightened alert to the threat of Islamist extremism and violence, breeding Islamophobia in Europe and North America. In Al-Bassam’s uncompromising play, he mapped the politics of anger and despair onto Shakespeare’s iconic play, forcing its spectators to resist the temptation to Other the perpetrators they read about daily in their newspapers. Whilst refusing to condone or glorify Terror, *The Al-Hamlet Summit* suggest that acts of outrage from Palestine to the US were rooted in part in European colonialism and Western military interventions in the region.

Hamlet is a radicalised jihadist (Holderness); the Horatio figure a British Arms Dealer; and Ophelia, an extension of Müller's Ophelia, a suicide bomber.

Ophelia appears in a pre-recorded video message, her previously uncovered hair in black hijab, a symbol of political agency not modesty (Salimi). "The one who has turned me into a refugee has made a bomb of me." Her words are Mahmoud Darwish's, the Palestinian poet. But there is *Hamletmachine* there, too, in her abused body, a body that has taken on the identity of a nation.

This paper explores the politics of representation in the body of Ophelia, who is literally anatomised as she detonates herself under the palace orange trees. Al-Bassam presents her as manipulated by the state in the figures of Claudius and Polonius, rejected by her newly Islamist ex-boyfriend, metaphorically raped by the British Arms Dealer who sells her the belt of explosives. Since 9/11 in particular, Terrorism Studies have unpacked the relationship between terrorism and theatre. Flying planes into the Twin Towers was the ultimate Happening. The loss of thousands of lives was a grotesque theatre of cruelty (Stern). The replayed images archived the performance, inspiring new performances. But Ophelia's death happens off-stage, unvideoed, killing nobody but herself, in an act that is ultimately futile, Al-Bassam suggests. Yet is this perpetuating Western European humanist myths of female Muslim victimhood? Can *The Al-Hamlet Summit* Ophelia be reassessed as a figure of agency as she reclaims her body for herself to be disposed of as she deems fit, as Ayat's mother would later claim for her daughter (Midalia)? Or is this another convenient myth of martyrdom?

3. "This wide and universal teacher? The intercultural and ideological implications of Shakespeare as a "Lingua Franca" for global citizenship"

Duncan Lees, University of Warwick, UK

While debates around the use of English as a Lingua Franca have sometimes been received with scepticism and even hostility, the 400th anniversary of Shakespeare's death in 2016 saw the Bard himself being promoted as something of a universal language. The British Council and the RSC, for example, launched their *Shakespeare Lives* schools pack with reference to Shakespeare 'as a writer who still speaks for all people and nations, addressing big questions and themes about the human experience and what it means to be a citizen in the 21st century' (2015: 2). This paper explores the intercultural and ideological implications of such claims, with specific reference to the People's Republic of China, where the planned launch of a Mandarin version of the schools pack never came to fruition, and where the government is increasingly warning against what it sees as the Western ideological infiltration of Chinese education.

Beginning with an examination of the schools pack itself and critical reflections on the author's own experiences whilst taking part in the *Shakespeare Lives* tour of northern Chinese universities in late 2016, it interrogates the notion of Shakespeare's supposed universality within the context of competing British and Chinese drives for soft power in the 21st century. Particular attention is paid to the paradoxical status of Shakespeare within Mainland Chinese culture, with his works having been variously praised as examples of "universal" artistic achievement, appropriated in order to teach what are often defined as specifically Chinese

values, and criticised as an instrument of Western values and cultural imperialism. It concludes by arguing that while there is still potential for exploring global citizenship through Shakespeare, this is an enterprise fraught with local and geopolitical sensitivities, and only advisable if the notion of a universal Shakespeare gives way to that of a pluriversal one.

4. “Calendrical Hamlet: Re-Dedication of Temple in Poland”

Ramji Yadav, Ambedkar University, Delhi, India

Nancy Yadav, Ambedkar University, Delhi, India

Shakespeare's *Hamlet* is all about the calendrical battle for the re-dedication of the Lord's temple, not in Jerusalem, where Saturday is observed as the Sabbath day, but in one of two places in Poland: Torun or Elblag, after the Lord's wish “for all nations” (Mark 11:17). From Sunday to Sunday, to the last Sunday has never been studied as the playwright's visionary document in dramatising the play's timeline after Marcellus' “Sunday” (1.1.79) to align its course with the gospel, “Four months more and harvest” (John 4:35). For the “four months” we count 8 Sundays backward and 8 Sundays backward to Ophelia's exact “twice two months” since King Hamlet's death on 21 December after his return from the Polack war on the ice (1.1.66). Undoubtedly, Poland is invaded twice: firstly, by Renaissance “man” [(1.2.186) when Hamlet, “son of man” was in Wittenberg] “against the main of Poland” (4.4.15) for the dedication of the temple in Torun where Copernicus was born; secondly, by young Fortinbras when Hamlet, “son of man” was sent to England. Both the princes met at a cross road on Good Friday, 15 April 1605. It was Fortinbras' Passover day “to gain a little patch of ground/That hath in it no profit but the name” (4.4.18-19) at Elblag, where Copernicus spent more than 30 years of his life, and Hamlet's exodus to England with Claudius' death mandate. Fortinbras' victory and return is assumed for the re-dedication of Lord's temple on Easter, 15 April in 1605, while Hamlet's is a symbolic resurrection and return to prove Claudius' villainy.

Our paper reckons the logical necessity of sending Marcellus as the messenger to Wittenberg after King Hamlet's death/murder on 21 December 1604 and return on 11 February 1604. The period of his journey to and fro comprises a reckoning of less than “two months” (1.2.138) or 8 Sundays since King Hamlet's death. The course of Marcellus' agony on Sunday must be adjoined with Ophelia's “Tomorrow is Saint Valentine's Day” (4.5.47) to open the play on St. Valentine's Day (14 February, 1605) at the stroke of the midnight bell (1.1.7). The play's action closes on Easter Tuesday, 19 April, 1605 which includes Ophelia's 8 “grace a' Sundays” or “twice two months” during the play scene on Maundy Thursday. The next day, after the witching time of night, was Good Friday (Act 3:3-4 & Act 4:1-4). It represented Fortinbras' Passover to Poland for the rededication of the Lord's temple on Easter and Hamlet's Exodus.

The last scenes of “harvest” (John 4:35) reopen on Monday morning after a gap of 3½ days after Revelation (11:9), with mad Ophelia's search of her bridegroom in her wedding gown to hear the marriage bell (Rev. 19:7), but she dies in spite of Hamlet's successive return in the graveyard. The play ends after Claudius' double plot (4.7.149 ff.) for Hamlet's death on Easter Tuesday and Fortinbras' victorious return after the rededication of the Lord's temple

for all nations. The mystery of rededication on a barren land by the “tender one” (Ezekiel 17:22, 23) or “a tender plant and root out of a dry ground”(Isaiah 53:2) has its beginning in Fortinbras’ epistle to King Hamlet for Passover to Poland, but it was slandered by Claudius in his address on the funeral mass to get elected. The play’s mystery is shrouded in an empire unified at the loss of the patronymic promises given to a Christ-like “thirty-year” old “son of man” incarnated as Hamlet, who lost not only his bride (Rev. 19:7) but also the throne. He but gave his dying voice in favour of Fortinbras for the completion of the temple at Elblag in Poland.

5. “Helvetic Henry?”

Elisabeth Dutton, University of Fribourg, Switzerland

Thomas Aeppli, University of Fribourg, Switzerland

Henry V, even when staged with its ironies and criticisms to the fore, has become, in the UK, a statement about ‘Britishness.’ But neither *Henry V* nor, perhaps, Henry V appear to be very important to anyone else. The histories are much less performed than the tragedies and comedies outside the UK; culturally, now, English kings are not of much interest. What would it mean to read *Henry V* as world literature? We propose, paradoxically, to do this by making him Swiss.

Switzerland is not really a nation with ‘national’ history; it has not long been a nation state, and the Swiss in Shakespeare are mercenaries, fighters who fight for money, not nationhood. The Swiss *Henry V* provides numerous ironies that will facilitate a movement beyond international wars to expose the drive to power in which ‘nations’ are simply particularly convenient concepts by which to manipulate others. It will seek to realise this radically, not simply substituting the words of the text in one language for their dictionary equivalents in another, but making intrusive changes to the surface text with an eye to the responses of the audience. Changing frames of reference and the descriptions of roles that figures occupy in the play might produce a more ‘faithful’ script as the play is reproduced in a different setting: Swiss Shakespeare assumes that, while there may be a Helvetic consciousness of, say, Hamlet, there is not yet a Helvetic Henry V, and that translation must therefore be pragmatically radical: no kings, no priests nor church, indeed no lineage of ‘fifthness’. Paradoxically, in creating a Swiss *Henry V*, Swiss Shakespeare creates a *Henry V* for all nations and none.

The Swiss Stage Bards began their Multilingual Shakespeare project at the University of Fribourg: they produce ‘Swiss Shakespeare’ that exploits the diverse linguistic resources of a tiny country that, located at the heart of Europe, has four official national tongues and numerous dialects as well as a rich array of languages brought by immigrants. The company has produced *Love’s Labour’s Lost* and *The Merchant of Venice*, and is currently developing the *Henry V* that will be discussed in the proposed presentation. They have also presented workshops about their work at ESRA conferences and at the Shakespeare400 Festival hosted by Kings' College, London.

6. “*Macbeth, House of Cards* and Gender Politics”

Anne Enderwitz, Freie Universität, Berlin, Germany

The political drama TV-series *House of Cards* is arguably indebted to *Richard III* and *Macbeth*. It is also an American remake of a British TV-mini-series which, in its turn, is based on the novel of a British politician. With roots in intermedial fictionalisations of real-life politics and Shakespearean drama, the American series continues to fascinate with archetypal characters and the faint possibility that it might offer a half-accurate depiction of life in the White House: one of the most frequently asked questions on the web is ‘How similar to real-life politics is *House of Cards*’ (Katharine Murphy, The Guardian). With its effortless combination of Shakespearian characters and present-day politics, this series demonstrates once again the myth-making power of Shakespeare. The paper discusses this power with particular attention to gender politics in *Macbeth* and *House of Cards*. Furthermore, it identifies a surplus of the cultural power of Shakespearean myth-making in the ways in which journalists make sense of and represent female figures in contemporary British and American politics.

7. “The Fairy Mythology of *A Midsummer Night’s Dream* in the Reconstructed Globe Theatre: Renegotiating the Credibility of Myth in Contemporary Adaptation”

Kaitlyn Culliton, Trinity College Dublin, Ireland

This paper examines the fairy characters in *A Midsummer Night’s Dream* across their various contemporary adaptations. Looking specifically at two productions staged in Shakespeare’s Reconstructed Globe Theatre in London, directed by Emma Rice in 2016 and another directed by Dominic Dromgoole in 2017, I argue that fairies represent a continued attempt to negotiate the place of credibility in the face of seemingly improbable global change. The resurgence of Shakespeare’s fairy play in post-Brexit London is non-surprising especially since, as Diane Purkiss points out “A fairy is someone who appears at and governs the big crisis of mortal life.... Represent[ing] cultural as well as personal transitions: changes of reign, of epoch.”

I begin by examining a change in the depictions of fairies in Shakespeare’s original performance contexts in or around 1595. In *A Midsummer Night’s Dream*, the fairies are entirely credible within the play. However, only two short years later in 1597, Falstaff in *The Merry Wives of Windsor* is openly mocked for his credulousness of fairy myth. This is indicative of an overall change in the way fairies were portrayed on the early modern stage, representing an increased cultural skepticism toward the authority of myth. Similarly, I argue, that the use of fairy mythology in recent adaptations of *A Midsummer Night’s Dream* at The Globe and elsewhere is a useful way to consider how the line between credible and non-credible myths functions in contemporary culture, and how this might cause us to reconsider the significance of staging mythologies in our present socio-political moment.

8."Subversion and Containment - A New Historicism Interpretation of Family Ethics in The Girlhood of Shakespeare's Heroines"

Rangping Ji, Northeast Normal University, China

The Girlhood of Shakespeare's Heroines is a fifteen-tale prequel to Shakespearean plays, written by Mary Cowden Clarke, "a popular writer, a Shakespearean scholar and critic for the masses, and... a teacher of her vast audience on the subject of Victorian womanhood" (Gross 1972: 38). From the perspective of New Historicism, this article attempts to explore not only the subversion of Victorian patriarchal authorities and mainstream family ethics by the juxtaposition of rebellious and obedient female characters, as well as the dual standards of family ethics for women and men characters, but also the containment of the subversive forces by patriarchal family ethics and dominant ideology in Victorian era. By decoding the ethical constraints imposed upon Victorian women and their futile attempts to extricate themselves from ethical predicament, the paper points out that the wrestling between tentative subversion and tyrannical containment could only lead up to the strengthening of men-centered family ethics and the patriarchal power against Victorian women.

SEMINAR 8: "Shakespeare and European Writers: Inspiration, Resistance, Authority"

Convenors:

Rui Carvalho Homem, University of Porto, Portugal

Juan F. Cerdá, University of Murcia, Spain

Ángel-Luis Pujante, University of Murcia, Spain

Besides having approached Shakespeare as an object of criticism (favourable or adverse), European playwrights, poets and novelists have responded to his work in numerous and often conflicting ways. From Pushkin, to García Lorca, to Nabokov, Shakespeare has been a productive influence and a source of inspiration, yet also, from Voltaire, to Tolstoi, to Ford Madox Ford, he has been a disputed source of concern and creative inhibition. The writers' creative responses have hardly been homogeneous or decidedly for or against Shakespeare. Voltaire, who criticized him strongly, also thought that his plays could be an encouragement to make French drama more vital. Filipino/Spanish writer Manuel Lorenzo admired Shakespeare but held that he should not be taken as a model, as imitating him would entail imitation of his defects and oddities with disastrous results. In the hands of European creative writers, Shakespeare's lines, characters and plots have been as much an example of beauty and genius as a point of departure for parody and contestation.

This seminar addresses the various responses of European creative writers vis-à-vis Shakespeare in general or specific works, and invites papers on this and related subjects.

Seminarians:**1. “Shall I Speak? Shall I Say ‘tis So?”: Language in Distress in the Theatres of Shakespeare’s England and Golden Age Spain”****David J. Amelang, Freie Universität Berlin, Germany**

During his early years as a dramatist, Shakespeare wrote plays filled with violence and death, but language did not lose its composure at the sight of blood and destruction; it kept on marching to the beat of the iambic drum, as it was customary. As his career progressed, however, the language of characters undergoing an overwhelming experience appears to become more permeable to their emotions, and in many cases sentiment takes over and interferes with the character’s ability to speak properly. By the turn of the century, and accentuated in his so-called major tragedies (*Hamlet*, *Othello*, *King Lear* and *Macbeth*), Shakespeare could find enough freedom within the confines of blank verse to write passages in which one is “hearing sense in nonsense”, as Stephen Booth eloquently put it.

This paper puts Shakespeare’s rhetoric of “turbulent thinking”, as Frank Kermode defined it, side by side with similar passages depicting emotional distress written by some of his Spanish contemporaries, such as Lope de Vega and Calderón de la Barca. The theatrical culture of Golden Age Spain has proved to be highly comparable to that of Elizabethan and Jacobean England; a significant difference between the two, however, is that Spanish drama of the time is more tightly bound to the rigidities of verse than its English counterpart. The “turbulent thinking”, thus, had to find another way to manifest itself other than through broken syntax and unpoetic poetry. In comparing the different conventions and trends when writing such stylised and emotionally-charged passages, the uniqueness of the playwrights and playwriting traditions of both nations can be better understood.

2. “Love at its most beautiful, most ardent and most sincere”: *Romeo and Juliet* Novelized for a Portuguese Readership”**Jorge Bastos da Silva, Universidade do Porto, Portugal**

Shakespeare’s reputation as a prominent playwright became established in Portugal in the course of the nineteenth century, thanks to a significant amount of criticism, operas based on Shakespearean drama, a few theatrical productions and the first wave of translations (not always directly from the English text). Shakespeare was praised as the epitome of dramatic art, as the spontaneous creator of inimitable characters and the subtlest explorer of human nature, and as a universal genius who was both the best representative of his age and of the modern sensibility. His tragedies being especially admired, *Romeo and Juliet* was deemed a depiction of “love at its most beautiful, most ardent and most sincere” by the author of a novella on its themes (Pinheiro Chagas). This paper will outline the reputation of *Romeo and Juliet* as they came to depend on (if not necessarily benefit from) renditions in novelistic form. Records show that a number of full novels as well as shorter

versions were made available to the Portuguese reading public between 1916 and 2007, including both Portuguese material (sometimes disguised as pseudo-translations) and translations. Such appropriations often appear to question the (in)adequacy of the lovers' passion and idealism to contemporary times.

3. “After Elizabeth, after Shakespeare: Mike Bartlett’s *King Charles III* and the modern history play”

Clara Calvo, University of Murcia, Spain

King Charles III (2014), Mike Bartlett’s modern history play in blank verse, begins, like *Henry VI Part One*, with the funeral for a deceased monarch. The play imagines the prevalent social and political atmosphere in the wake of the succession of Elizabeth II, including the King’s refusal to sign a bill. Unlike other well-known 20th and 21st creative engagements with the first and second tetralogies – from John Barton and Peter Hall’s *War of the Roses* (1963) to the TV series *The Hollow Crown* (2012-16) – Bartlett’s play is not an adaptation or an off-shoot but an entirely new history play in which the houses of York and Lancaster have left the stage to the House of Windsor. But what is ‘Shakespearean’ about this new contemporary history play apart from its blank verse? In this paper, I will discuss to what extent both tetralogies and the play’s afterlives have infused Bartlett’s history play.

4. “Othello’s Race and Slavery: Shakespeare, Ducis, and Barbaz”

Paul Franssen, Utrecht University, the Netherlands

Shakespeare’s *Othello* is usually regarded as the quintessential play about race. However, Jean-François Ducis downplayed Othello’s race in his adaptation (publ. 1794), and substituted class distinctions, in the context of the French Revolution. This had a wide following, in France and elsewhere. Ducis’ play was translated into various European languages, including Dutch (1802). That translation, in turn, gave rise to an 1814 parody by the Amsterdam man of letters, Abraham L. Barbaz. Politically, Barbaz had been an adherent of the pro-French “patriot” government that had seized power with the help of French forces, but had itself been overturned by the defeat of Napoleon. Nevertheless, Barbaz’s parody of the Ducis *Othello* foregrounded the race issue, by including crudely racist jokes. In my paper, I will discuss this reactionary reappropriation for racist discourse in the light of Dutch involvement in the slave trade, and slave uprisings in Dutch Caribbean colonies.

5. “Shakespearean ‘Painter’s Art’ in *Pride and Prejudice*”

Tiziana Ingravallo, University of Foggia, Italy

Shakespeare’s sonnets sequence was a strong source of inspiration for Jane Austen. The plot and the main themes of her masterpiece, *Pride and Prejudice*, revolve around the sonnets devoted to the poet’s search for the fair youth’s “true image”. Austen sets up a parallel between the pictorial enterprise expressed by the poet in the sonnet 24, now become a painter, and Elizabeth’s attainment of truth. The last line draws Elizabeth’s gnoseological mistake that triggers the beginning of her process of knowledge: “[Eyes] draw but what they see, know not the heart”. The sonnet 24 and the others belonging to the same sequence (from 18 to 28) affect fundamental aspects of Austen’s poetics and pervade the pivotal scenes in the novel: “perspective art”, portraits, eyes, glances, windows, vehemence of passion expressed in written words (“learn to read what silent love hath writ”), false and plain speaking, false and true beauty.

6. “The Aestheticization of Death in Two Finnish Works Inspired by Shakespeare”

Nely Keinänen, University of Helsinki, Finland

My essay will contrast the treatment of death in two Finnish works inspired by Shakespeare: Eeva-Liisa Manner’s poem “Ofelia” (1949) and Jari Juutinen’s play *Juliet, Juliet!* (2007). Manner (1921-1995) creates an aestheticized description of Ophelia’s death, with Ophelia’s first person modernist poetic narration alternating with the voices of a bird and fish singing in trochaic (catalectic) verse. Juutinen’s rewriting of *Romeo and Juliet* is also interested in the aestheticization of death, but his play—based on a real story of a bankrupt mother killing her husband and two children—turns poetry into a political message about the forces which in the next year led to the housing and financial crisis. Like Manner, Juutinen mixes voices, each written in a different style, but strikingly at the end he refuses to aestheticize death, insisting that real people really die in a society valuing money and status over love and family.

7. “Patrimony, Paternity, and Appropriation: Redeeming Jewish European Culture in Howard Jacobson's *Shylock is My Name*”

Douglas Lanier, University of New Hampshire, USA

Howard Jacobson's novel *My Name is Shylock* uses elements of *The Merchant of Venice* as a means to address the question of continuity for Jewish culture in the modern world and especially in contemporary Britain, a question particularly vexed for secularized Jewish intellectuals ambivalent about matters of faith but reverent about the world of European high culture. In the novel, Shylock returns to the present to function as an ironic, ascerbic religious conscience for Strulovitch the art collector, a contemporary Jew struggling with a fatal sense that his European cultural patrimony, on which he has constructed the possibility of his

assimilation to British culture, is facing a decisive rupture. The novel's central metaphor for that rupture is the loss of daughters to their fathers, in this case of Strulovitch's young daughter Beatrice to a boorish Christian, a loss orchestrated by his Christian rivals, and the parallel case of the loss of Jessica to Shylock. Jacobson identifies *The Merchant of Venice's* emotional center with that loss, and with the rupture of Jewish cultural continuity by the Christians, through both the destruction of Shylock and the appropriation of Jewish tenets for Christian ends. Replaying that threat to continuity in the presence of Shylock, a Jew who has faced it all before, Strulovitch comes to reconnect his devotion to the Jewish contribution to European artistic patrimony to a renewed—if somewhat ironic—appreciation of Jewish religious ritual in the form of covenant and circumcision. Shylock, in turn, is given an opportunity to redeem himself by defending his choices in Shakespeare's play, but more importantly, by replaying the trial scene, this time recasting the Christian appeal to mercy from Christians as a specifically Jewish tenet, in effect reappropriating a stolen doctrine and restoring to its proper cultural place. These strategies of restorative counter-appropriation also bear upon Jacobson's own complex relationship to Shakespeare throughout the novel, as he is on the one hand deeply concerned with maintaining continuity with the Shakespearean source and on the other radically (and comically) rewriting Shakespeare so that his Shylock testifies against a Christian triumphalism he has long seemed to serve.

8. “...Not of an age, but for all time’: Strategy and Tactics of Introducing Shakespeare as a Character in the Modern European Fiction”

Viktoriia Marinesko, Classic Private University of Zaporizhzhia, Ukraine

In Austen's *Mansfield Park* Edmund's remark “Shakespeare one gets acquainted with without knowing how” explicates the way Shakespearean thought subtly penetrates all spheres of human activity, justifying the seemingly hyperbolic statement ‘Shakespeare is all around us’. The aim of the paper is to pinpoint and categorize the multiple intricate strategies employed by the European writers to deliberately acquaint their readers with the Bard. Looking at the way Shakespeare is introduced into the narrative as a character – through the autodiegetic narration in the “autobiography” by Christopher Rush, as an object of metafictional criticism in Nye's bestsellers, with a focus on his love life in the works by A. Burgess, as his own clone in Fforde's Thursday Next series, or as a part of the oneiric discourse in Serhii Huzhva's novel – might help determine the means by which modern culture appropriates Shakespeare, while trying to digest the existing receptive stereotypes and come to terms with the yet unsolved mystery of his genius.

9. “Jeeves, what was it Shakespeare said...?’: the Bard's echo in ‘Jeeves and Wooster’ series by P.G. Wodehouse”

Daria Moskvitina, Zaporizhzhia State Medical University, Ukraine

P.G. Wodehouse can fairly be viewed as an heir apparent to Shakespeare's comic crown. Widely employing the Bard's plot, narration and gag techniques, Plum has become the greatest English comic writer of the XX century and determined the further development

of the English humour. Shakespeare's legacy takes different forms of appropriation in Wodehouse's works, and the brightest examples are observed in 'Jeeves and Wooster' series. Shakespearean intertextuality here is employed not just to make things funnier and more recognizable to an average English-speaking reader. Quoting the Bard and other remarkable English poets' verses is a significant tool of character and plot making. By contrasting Shakespeare-citing butler Jeeves and undereducated Etonian and Oxfordian Wooster the writer actualizes the opposition of the aristocracy of intellect and the aristocracy by origin. Wodehouse persuasively demonstrates how the choice of books for reading determines a person's real place in the social hierarchy, thus making Shakespeare a productive means of social stratification.

10. "Creative Responses to Shakespeare: From exuberance to anxiety"

Anna Pietrzykowska-Motyka, Pedagogical University of Cracow, Poland

In my presentation I shall use the topic above as a starting point for the exploration of various writers in relation to William Shakespeare and their responses to the Bard as well. Shakespeare has been and still is a source of influence in literature and other related arts; however a range of markedly different reactions to Shakespeare may be noted in the following area of literature such as, for example, women novelists' appropriations of Shakespeare in the 20th century novel. According to Julie Sanders (2001), women appropriators of Shakespeare prefer the novel to other genres, and it is in the form of the novel that most appropriations of Shakespeare came out in the twentieth century. I mean here such novelists as Angela Carter, Jane Smiley, Margaret Atwood, Jeanette Winterson, etc. However, I wish also to make a cross-generic excursion into the realm of drama and show how Shakespeare served as a creative stimulus for the playwrights such as Howard Barker or Edward Bond. Last but not least, I wish to demonstrate how a 20th-century poet, Wystan Hugh Auden, reacted to Shakespeare; for example in his poetic drama *The Sea and the Mirror* (1944), which serves as a commentary on *The Tempest*. This work by Auden is in a form of a play, written into a number of voices and offering a revisionist version of Shakespeare's *The Tempest* through the mouths of minor figures in Shakespearean play like Caliban, or Ariel. However, Prospero is also given his farewell address to Ariel: "Stay with me, Ariel, while I pack, and with your first free act / Delight my leaving;" (Auden 1988:130). Małgorzata Sugiera (2009) in her critical volume *Inny Szekspir* offers her commentary on Auden's "The Sea and the Mirror" showing how this poetic drama inscribes itself into a dialectic between nature and art, visible in the contrast between the sea (nature) and the mirror (art). To summarise, I shall explore the reasons for the popularity of Shakespeare's myth in English and American literature and I shall strive to present various reactions to Shakespeare, ranging from exuberance to anxiety and forming a continuum of reactions to Shakespeare's oeuvre.

11. “Jean-François Ducis: Shakespeare as a French Classic”

Isabelle Schwartz-Gastine, University of Caen-Normandy, France

Ducis (1733-1816) clearly stated in the introduction to his *Hamlet* that, like most of his contemporaries, he could not read English and so was indebted to Pierre-Antoine de La Place's versions of Shakespeare (*Le Théâtre Anglois*, 1746-1749) for his six tragedies based on Shakespeare. Moreover he had to comply with the very strict rules of French classical drama for his plays to be accepted by the severe Reading Committee of the Théâtre-Français, thus forcing him into heavy re-writing, even changing the plot (and the denouement) overnight, to the great difficulty of the actors and the equally great curiosity of his audiences.

Later on in his career, under the influence of his main actor, François-Joseph Talma (1766-1826), former pupil turned mentor, Ducis had to reconsider his plots in the light of the Shakespearean revival on stage that Talma had seen in London and the very text of the plays that Talma could read in the original.

12. “Out of Love with Shakespeare: Edward Bond's *Bingo* (1974) and Frank McGuinness's *Mutabilitie* (1997)”

Ann Thompson, King's College London, UK

When asked by an interviewer why he had decided to rewrite *King Lear*, Edward Bond replied ‘I can only say that Lear was standing in my path and I had to get him out of the way’. In a sense it is Shakespeare who is standing in the path of most European dramatists, especially those who write in English. Both Bond and McGuinness represent Shakespeare as a problematic character in their plays, disappointed and disappointing, a flawed human being who cannot carry the burden of the adulation of his successors. Bond uses Ben Jonson as a foil, while McGuinness uses Edmund Spenser. My paper will explore some of the political and religious issues raised by these plays and consider how far they are typical of the responses of late twentieth-century European dramatists to Shakespeare.

13. “‘Like Hamlet, I scrutinize the clouds’: the trajectories of Hamletism in the Ukrainian poetry of early Soviet period”

Nataliya Torkut, Classic Private University of Zaporizhzhia, Ukraine

Ukrainian Hamletism is a dynamic phenomenon that correlates with the specific nature of the national mentality and reflects some key social and political, ideological and esthetic conflicts. When totalitarian tendencies aggravated (in the 1920–30-s) and Ukrainian arts intelligentsia found itself in the situation of moral and ethical choice, it was Hamletism that became one of the forms of spiritual resistance. At the same time it turned into the battlefield of interpretations. In the poetry of Mykola Bazhan there is a destruction of the axiological

semantics of Shakespeare's Hamlet who has become 'prince of cowardice' and 'double-faced snob'. Hamletism of other Ukrainian poets (Maksym Rylskyi, Yevhen Pluzhnyk) correlates with their own psychological state under the pressure of the Soviet regime and has dramatically different nature. Their verses demonstrate that Hamletism as a style of thinking became a life style of the whole generation of Ukrainian artists under the conditions of the dramatic intertwinement of totalitarian, post-genocidal and post-colonial tendencies.

14. "The mediator: *Richard III* and *Macbeth* in Einar Mar Gudmundsson's novel *Angels of the Universe*"

Jørgen Steen Veisland, University of Gdańsk, Poland

Gudmundsson's *Angels of the Universe* (*Englar alheimsins*; 1993) stages a poetic psychodrama weaving Shakespeare's characters Richard III and Macbeth into the lives of the first-person narrator Paul and his friend Viktor who are undergoing intensive drug treatment at the Klepp hospital in Reykjavik. Viktor starts impersonating Richard III prior to the treatment at Klepp. While enrolled at an English university he assumes the physical and mental guise of Richard, memorizing whole scenes from the play and speaking lines out loud. At some point his perfect English shifts to perfect German as he merges Richard III with Adolf Hitler in his mind. Viktor thus turns the two despots into what Rene Girard in his work *Deceit, Desire and the Novel* calls the mediator. Girard explores "triangular" desire in Cervantes' knight-errant Don Quixote whose mediator Amadis chooses the objects of the knight's desire. With Dostoyevsky external mediation becomes internal mediation whose main features are impotence and alienation. Viktor exhibits these symptoms as a negative, inverted form of the mediator has usurped his personality while relegating the objects of his desire to the background. There are no objects any more. He is alone. The narrator Paul quotes significant passages from *Macbeth*: "Life's but a walking shadow, a poor player, / That struts and frets his hour upon the stage, /; and: "Canst thou not minister to a mind diseas'd". The patients at Klepp are walking shadows; yet they are also angels of the universe. While Viktor's mind puts into play an inverted form of the mediator, Paul foregrounds his girlfriend Dagny, turning her into the mediating force of the poetry that informs the narrative: "She is sitting beside the ocean, waiting to see my window reflected in the waves. When I open it, she crawls in and stands on the floor in front of me". Light is ubiquitous in the novel; even the slush in the winter streets "twinkles". The answer to the question "Canst thou not minister" is submerged yet manifested in the poetic fabric of the narrative.

SEMINAR 9: “Staged on the Page: Transmedial Shakespeare in Theatre and Visual Arts”

Conveners:

Anna Wołosz-Sosnowska, Adam Mickiewicz University, Poland

Megan Holman, Northumbria University, UK

Henry Peacham’s 16th century drawing inspired by Titus Andronicus is claimed to have been the first step in establishing a relationship between Shakespeare’s plays and other forms of visual expression. Graphic representations, ranging from sketches of performances through depictions of actors to book illustrations, have long been the subject of research. However, any graphic work pertaining to Shakespeare has its inception in the play texts and/or theatrical performances. The number of theatrical performances which incorporate the visual arts is increasing. As a result, a question arises concerning the function of the occurring visual aspects and what ramifications might ensue. The issues that need to be touched upon are whether the graphic elements are ornamental, referential, symbolic or intertextual. The aim of the seminar is to investigate correlations between the visual art (especially book illustrations, paintings, comics) and theatre, paying special attention to the interlacements and permeations of the two as well as their mutual impact on one another. An increasing number of visual works, paintings, comics, percolate into theatrical performances; and simultaneously the theatre is an inexhaustible source of inspiration for a graphic artistic expression.

Seminarians:

1. “Turning Shakespeare’s Sonnets into Art: An Impossible Challenge?”

Fiammetta Dionisio, University of Roma Tre, Italy

In 1985 R.D. Alrick stated that, except for William Frost’s painting *The Disarming of Cupid*, «Shakespeare’s nondramatic works were seldom represented in art»: according to the critic, «the Dark Lady and other problematic aspects of the sonnets were beyond the ken and concern of the artists»(331).

Oscar Wilde’s 1889 short story *The Portrait of MrW.H.*, where a dandy fabricates a fake portrait of the “Fair Youth” as a “boy actor”, unveils an attempt to draw the *canzoniere* under a “representable” theatrical perspective. Nevertheless, the protagonist’s awareness of the deceitfulness of his own creation seems to confirm the impossibility to depict the *Sonnets* through the means of the visual arts.

The peculiarity of a *canzoniere* that seems to defy representation is possibly a reaction against the explicit visual suggestions of Pietro Aretino’s *Sonetti lussuriosi* (1526), a book well

known in Early Modern England owing to Giulio Romano's drawings and Marcantonio Raimondi's engravings.

However, the new media have recently provided artists with unprecedented tools allowing young talents to take the challenge of the *Sonnets* in a new way. Their transformation into abstract signatures by digital artist Nicholas Rougeux, and into graphic novels by illustrator John Martz and comic artist Jonathan McNaught reveals the desire of getting our cultural heritage up to date with the digital era, as well as the awareness of the everlasting modernity of Shakespeare's work.

2. "Chagall's *Tempest*: What does the illustration illustrate?"

Hanna Scolnicov, Tel-Aviv University, Israel, and Life Member of Clare Hall, Cambridge

Chagall's 1975 lithographs do not "illustrate" *The Tempest*, but rather relate to its characters and plot imaginatively and creatively. Like modern theatrical productions, Chagall's illustrations interpret the play, making it relevant and transposing it into a new context, but they are still firmly related to its plot and themes, and do not constitute autonomous works of art. Yet, some of the lithographs depict interesting scenes that do not exist in the play. Furthermore, Chagall is faithful to neither the text, nor to a particular production.

The Italian Renaissance aristocrats are depicted in the play from an Elizabethan perspective, but the illustrations offer an idiosyncratic reading, from Chagall's own autobiographical point of view. The contemporary spectator is captivated by the intimacy of the portrayal. When compared to Oskar Kokoschka's illustrations to *King Lear*, produced in 1963, in a similar format, it becomes evident that it is Chagall's unorthodox treatment of the play that makes the illustrations so appealing.

3. "Provocative Exposure(s): Nudity in Shakespeare Theatre Posters of the 20th and 21st century"

Sabina Laskowska-Hinz, University of Warsaw, Poland

Love, eroticism and sexuality are an inseparable part of Shakespeare's plays. Hamlet asking Ophelia for permission to lie between her legs, Titania forgetting herself in love ecstasies with an ass, passionate Death panting over the lovely neck of Juliet, an interminable exchange of genders in *As You Like It* or simply *Much Ado About Nothing* and many other motifs and puns are consequently transformed by artists into graphic images such as theatre posters.

Some posters introduce the sexual notion directly, others appear more sophisticated due to some indirect implications which stem from their iconographic sources. Such inspirations can be identified e.g. in Branko Bacanovic's *As You Like It* (1986) created for the Sarajevo National Theatre as a provocative merger of Polykleitos's *Doryphores* and Rafael's *Saint*

Catherine of Alexandria, in Marian Nowiński's *Othello Desdemona* (1995, Jednego Znaku Theatre) with its echoes of Renaissance Venus and Danaë by Titian, and other mortals in distress like Antiope by Rembrandt, Angelica by Rubens or more modern approaches embodied in Iphigenia by Sir Joshua Reynolds or in *The Nightmare* by Henry Fuseli.

The posters mentioned above, as intermedial statements grounded in the history of art and literature, provide their recipients with a critical approach to the text. Consequently, they by far transgress their basic informative function of a theatrical announcements, and become an exceptionally condense, suggestive and lasting interpretative clue.

4. “Wild and Whirling Wor(l)ds: Visualizing *Hamlet* on Page and Stage in the XXI Century Ukraine”

Darya Lazarenko, Zaporizhzhya National University, Ukraine

«Theoretically this play is to be translated by almost every generation — with their own characteristic vocabulary, accents and nuancing”, said Ivan Malkovich, the editor of the first translation of Shakespeare's *Hamlet*, published in Ukraine in the 21st century (2008). This version, created by two iconic figures of the contemporary cultural scene, Yurii Andrukhovych (writer, poet and translator) and Vladyslav Yerko (illustrator), is essentially modern, relevant and poignant due to its creative synergy: co-operation and productive tension between Andrukhovych's idiomatic and witty text with its carnivalesque, joie de vivre undertones (inspired by Stanisław Barańczak's English-to-Polish translation) and the visual accents placed by Yerko in his thoughtful, somber and mesmerizingly introspective manner, inherited from Albín Brunovský. This collaboration, which gave life to Dmytro Bogomazov's controversial production (2009), is a fine specimen of intricate intermedial transposition, which exemplifies multilayered dialogue between the prototext and the metatexts in its many facets (imitation, reduction, complementation and selection).

5. “Illuminations media and hybrid television Shakespeare film: cinematizing the performing venue”

Victor Huertas Martin, Universidad Autónoma de Madrid, Spain

A most frequent commonplace is that the film experience cannot possibly resemble the experience of ‘being there’ at the theatre venue. Critics like André Bazin have embraced the problematic relationship between the stage and the screen. Eventually, the spatial discontinuities between actor and viewer in the cinema provide conclusive proof that theatre and cinema are poles apart. Even live performances still prove as discontinuous as any feature film would. Yet, as John Wyver's productions of *Richard II* (1997), *Macbeth* (2001), *Hamlet* (2009), *Macbeth* (2010) and *Julius Caesar* (2012) demonstrate, the language of the screen can go beyond the limits of the theatre experience by way of using theatrical means and the stock of resources provided by the theatrical space. I will contend that Wyver and the Illuminations

Media production company have developed a filming style which strongly expands the theatrical features of the productions in purely meta-theatrical, not filmic, ways.

6. “Polish mediatised Shakespeare: the case of Grzegorz Jarzyna's 2007: *Macbeth*”

Aleksandra Pytko, Adam Mickiewicz University, Poland

"Its form is reminiscent of that of a film" stated Grzegorz Jarzyna when justifying his choice to produce a staging of 'the Scottish tragedy' in a convention of an action film. In order to achieve this aim, the director has saturated *2007: Macbeth* (2005) with various forms of mediatisation, which Hans-Thies Lehmann considers to be one of the defining traits of postdramatic theatre. Jarzyna's performance is an amalgam of cinematic montage, special effects, and references to well-known films; therefore, the aim of this paper is to analyse the methods of implementing the filmic aesthetics in theatre and its potential to set Shakespeare's play in the contemporary context meaningful to the present-day theatregoer in the light of the theory of intermediality as proposed by Christopher Balme and Chiel Kattenbelt. Furthermore, the examination of the aforementioned forms of mediatisation serves to define the theatrical language of Grzegorz Jarzyna as an example of the postdramatic aesthetics in the Polish theatre.

7. “Illustrations in prose adaptations of Shakespeare for children”

Michał Pruszek, University of Gdańsk, Poland

With the passage of time William Shakespeare's dramatic works became a great inspiration to artists from the area of popular culture, including writers and artists for children. *Tales from Shakespeare* by Charles and Mary Lamb (1807) and *The Family Shakespeare* by Thomas and Henrietta Bowdler (1807) are one of the earliest examples of Shakespeare's plays transformed into texts dedicated to the young readers. The first editions of both books were illustrated. On the one hand the illustrations used in prose adaptations of Shakespeare for children give a chance to find new visual expressions of the Bard's plays and let us read and watch well-known classic stories in a different historical and cultural contexts. On the other hand a casual approach to Shakespeare's works, instead of bridging the gaps between the dramatist and young participants in culture, may increase the distance between them. This paper's aim is to discuss a few aspects of illustrations in children's book: what is the main aim the authors want to achieve, how do they refer to the perceptual abilities of the children, what tools do they use to succeed - and what do the history of illustrations in prose adaptations of Shakespeare for children says about the history of childhood in general.

SEMINAR 10: “Ira Aldridge at 210 and 150: Border Crossings, Race, and Hybrid Identities in European Theatrical Cultures”

Conveners:

Christy Desmet, University of Georgia, USA

Sujata Iyengar, University of Georgia, USA

Krystyna Kujawińska-Courtney, University of Łódź, Poland

Ira Aldridge, the well-known nineteenth-century African American Shakespearean actor, found it impossible to work professionally in the United States, the land of his birth, because of racial and color prejudice. He took refuge in Europe, eventually dying in Łódź, where he is buried. Born in New York City, Aldridge began his career with the internationally recognized African Grove Theatre in that city. Limited by mid-nineteenth-century racism, he emigrated to Liverpool in search of additional opportunities to perform professionally, and performed Shakespearean and other dramatic roles in various cities in Britain – including Manchester, Sheffield, Newcastle, and Liverpool. He toured other European cities, from Dublin to Brussels, Vienna, Constantinople, Stockholm, and St. Petersburg, where his performance of Othello was met with great enthusiasm. Ira Aldridge transgressed not only geographical but methodological boundaries in his work, deploying what we might now call color-blind or rather color-conscious casting. His first role was Rollo, the hero of Richard Brinsley Sheridan’s *Pizarro*, who was of Peruvian descent. In addition to Othello, the Shakespearean role for which he was most famous, Aldridge played in *Titus Andronicus*, and (perhaps) *Romeo and Juliet*. He sometimes played caricatured figures, such as Mungo the black servant in the afterpiece *The Padlock*. But he also played white characters, wearing white-face makeup to play Bertram, the title roles in *Richard III* and *Macbeth*, and Shylock in *The Merchant of Venice*, and adding a long white prosthetic hair-piece to play Lear (for which, as Théophile Gautier noted, he carefully and symbolically refused to whiten his hands). Ira Aldridge has been the subject of recent books, such as Bernth Lindfors’s *Ira Aldridge* (2011) and *Ira Aldridge: The African Roscius* (2007) and several important essays by Krystyna Kujawińska-Courtney, “Ira Aldridge, Shakespeare, and Color-Conscious Performances in Nineteenth-Century Europe” and “Ira Aldridge: European Shakespeare Tragedian.” In 2011, Lolita Chakrabarti’s *Red Velvet*, based on Aldridge’s life with Adrian Lester in the title role, premiered in London and New York. He continues to be portrayed as an antebellum African American hero in literature aimed at young black readers, such as Glenda Armand’s *Ira’s Shakespeare Dream* (2015). There is much more work to be done on Ira Aldridge as a transatlantic and European Shakespearean actor, and Poland, where Aldridge ultimately found a refuge and a showcase for his talents, provides the ideal place in which to consider his far-reaching legacy.

This brief account of Aldridge’s life and work foregrounds some of the major research questions surrounding the study of race in European theatre: what are the functions of and future of white- and blackface makeup on European stages? How does the concept of race change with transatlantic or transnational movement? How are both color-blind and color-

conscious casting choices complicated by a change of place? How do celebrity and star-power inflect an actor's or character's perceived race, ethnicity, or national affiliation in different locales and contexts?

Seminarians:

1. "Ira Aldridge's Other Roles"

Christy Desmet, University of Georgia, USA

Ira Aldridge, who identified himself as the African Roscius, is generally regarded in U.S. Shakespeare criticism through the role of Othello, which exists in tension with his participation in the minstrel tradition. The first African American Shakespearean actor, he is degraded at home by Jim Crow and exiled to Europe as the only resort for following his profession. This is Adridge's place within the story of U.S. slavery, Jim Crow, the paradoxes of minstrelsy, and the problem of blackness on the U.S. stage. From this perspective, Ira Adridge is the progenitor of another black Shakespearean who found a warmer reception in Europe: Paul Robeson. As a participant in both high culture and minstrelsy of white-dominated popular culture, he points toward another great American actor: William Marshall, who played both Othello and the role of Blackula. Our emphasis on these polarities, however symbolically significant they are in the discourse of racism in Anglo-American transatlantic relations, detracts attention from the full range of roles that Ira Aldridge played during his stage career.

The work of Berndt Lindfors, Krystyna Kujawińska-Courtney, and others have done much to enrich our understanding of Adridge as a European theater professional in addition to a tragic figure in the history of American racism. Other members of this seminar have done excellent work in distinguishing the American from the European Aldridge and in documenting his roles within that other place. In this paper, I consider other roles that Aldridge played across the continents during his career as a factor in defining the dialectic between black actor and black characters on the world stage.

2. "Hamlet and Representations of Diasporic Blackness"

Lesley Feracho, University of Georgia, USA

Sujata Iyengar, University of Georgia, USA

In 2016 Paapa Essediou, a British actor of Ghanaian ancestry, starred as Hamlet on the UK stage in Simon Godwin's lauded RSC production, set in an unspecified post-colonial African kingdom, state, or republic, with an almost entirely Black and Multicultural Ethnic (BAME) cast. The production earned the award for Best Performance in a Play in the UK Theatre Awards of 2016. Reviewers and audiences acclaimed the production as a whole for its

originality, sophistication, and emotional honesty. The production translated the play to an imagined newly liberated post-colonial African republic in the 1970s, but incorporated many elements of Caribbean, West and East African, and Afro-British, and African-American cultures, accents, and clothing. A few reviewers, however, deprecated the play's setting as vague, "colour-blind," or even "tokenistic," and others found it exploitative. We contend, however, that the production mixed these multiple referents of blackness (Eastern African, West African, Caribbean, South African, 1970s African American) in order deliberately to create an imaginary post-colonial domain where these different kinds of diasporic blackness engaged with each other through the figure of Hamlet and his art. Our paper therefore examines how the concept of race changes with the transatlantic or transnational movement among spaces within this production.

3. "Redefining Blackness and Whiteness in Thomas Ostermeier's adaptation of *Othello* (2010): beyond the colour bar of the 'old black ram' and the 'white ewe' (1.1.88-9)"

Nora Galland, Université Paul Valéry-Montpellier III, France

In his adaptation of *Othello* (2010), T. Ostermeier chose a white actor to perform the role of the eponymous character. This does not mean that blackness is nowhere to be found in this performance. Indeed, blackness is everywhere. Shaped into an amount of black water coming and going as the ebb and flow, it clashes with the whiteness of the costumes. It changes from liquid to solid state marring the faces of actor in the form of dark make up. It is all around both the stage and the audience surrounded by darkness. Ostermeier seeks to redefine the cultural and natural categories of whiteness and blackness to break their Manichean connotations according to which white is good and black is evil. It is worth noticing that he intends to stay away from the racist tradition of caricatured figures used to play Othello. His actor is white but does not put on black make up, or at least not all the time. Ostermeier's performance involves a transgression of boundaries with a white actor playing the part of a black man—he creates a race trouble by breaking the spectators' expectations. The choice of a white actor to play the part of Othello is particularly relevant when it comes to the racist insults. Indeed, they have a different scope and take on a different meaning with a white actor instead of a black actor. The choice of the actor is closely linked to the status given to the racist insult in the play. In his adaptation of *Othello*, Ostermeier seems to manipulate the racial connotations of whiteness and blackness to go beyond the colour bar - to show that the racist insults reflect a racist fantasy and not a reality.

4. “Playing Othello: Ira Aldridge’s Acting Style”

Krystyna Kujawińska-Courtney, University of Łódź, Poland

That notion that an actor’s body constitutes his main means of creative expression, his medium, or even his instrument is generally respected and agreed upon. Yet, the nature of his bodily stature, his psychological intensity and verbal eloquence, as well as his relation to the world that he is a part of, inarguably exert the dominant influence upon his acting. As soon as the actor takes his place on stage and his audience begins to respond to his performance, they together—both the actor and the audience—represent with a forceful vehemence the complexity, especially in terms of values, of the culture they create. This dynamic was further enhanced by Ira Aldridge (1807-1867), the first Afro-American Shakespeare Tragedian. This paper presents his acting techniques as Othello, his most popular stage role during his tours in British and Continental theatres (1852-1867). Did he follow the established techniques of the white actors popular at that time or did he invent his own style? Was Aldridge a precursor of Stanislavsky’s method, as some critics maintain? In what way was Aldridge able to break the prevalent racial and psychological prejudices of nineteenth-century European audiences and evoke their enthusiasm when he was primarily limited to bodily signs and gestures? To what extent did his acting fulfill the expectations of the theatre-goers who frequently filled the auditoria to see an exotic actor?

5. “‘The king is not with the body’: Race, Celebrity, and Performance in *Henry VI* and *Richard III* “

Emily MacLeod, Independent Scholar, USA

In modern performance, the practice of ‘color-blind’ casting has provided actors of color with opportunities to play roles, like Henry VI and Richard III, that are historically coded as white. The first black actors to play English kings were American – Ira Aldridge and James Hewlett, who both played Richard III in the nineteenth century. More recently, Denzel Washington and David Oyelowo have portrayed kings on American and English stages. By examining the artistic choices in and critical reception of these productions, this paper explores the gaps that emerge between actor and role, widened in these cases by both race and celebrity. These gaps create hybrid identities onstage for the performers and a ‘double consciousness’ for the audience, who brings, depending on their location in the United States or the United Kingdom, a different perspective on the cultural implications of race, celebrity and performance, especially as they relate to the representation of English history.

SEMINAR 11: “The name of action: actors of Shakespeare and Shakespearean actors”**Convenor:****Miranda Fay Thomas, St Anne’s College, Oxford; and Shakespeare’s Globe, UK**

This seminar explores the acting techniques and the actors who have brought Shakespearean drama to life in Europe. It seeks to discuss the history and development of acting styles, methods and approaches from the early modern period to the present day. How do different actors, or acting styles, help to construct the way audiences view Shakespeare, his texts and his characters? Do certain acting styles or techniques help to illuminate Shakespeare’s plays to respective audiences – and how might different acting styles trap a Shakespearean text within a particular historical European theatrical context?

Papers may focus on particular actors such as Will Kempe, Richard Burbage, David Garrick, Tommaso Salvini, Sarah Bernhardt, Laurence Olivier, Paul Robeson, Adrian Lester and Judi Dench. We would also welcome papers which focus on more ‘non-elite’ performances, laboratory, touring and ensemble theatre practices rather than just institutions such as the RSC or Comédie-Française. Papers might also consider acting styles, incorporating voice and projection, accent, gesture, and movement, in addition to early modern theatrical practices such as the use of cue scripts, impersonation, and stock characters.

We invite papers on any of these topics, as well as ones which move beyond such questions, and seek responses which interrogate the very idea of the Shakespearean actor: who they were, who they are, and who they might be in the future.

Seminarians:**1. “Shakespeare and Richard Boleslavsky’s teaching legacy in the United States”****Ewa Danuta Uniejewska, University of Social Sciences and Humanities in Warsaw, Poland**

In early 20s the ideas and ideals of Konstantin Stanislavsky’s theatre – such as: theatre as art, a permanent ensemble company, a system of acting – seeped into American theatrical life. It is undoubted that Stanislavsky’s student, Richard Boleslavsky was the first voice in the transmission of Russian ideals to young actors in the United States. As a founder and the central teacher at The American Laboratory Theatre (1923-1929), he taught Stanislavsky’s basic principles to the actors who would become leading figures of the theatre over the next decade and who would teach Stanislavsky-based approaches to acting into the late twentieth century. Being a Shakespeare-intoxicated-man, Boleslavsky often staged Shakespeare’s plays

and kept on using whole passages from his plays as a learning material while working with his students. He believed that Shakespeare's plays are working best in acting development.

The aim of my paper is to analyze Boleslavsky's essays on acting and the transcripts of his lectures in order to look for the pedagogical qualities assigned by Boleslavsky to the Shakespearean plays and to investigate the way in which Boleslavsky wanted to apply the realistic acting style into the staging of Shakespeare's plays.

2. "The London theatre scene in William Hazlitt's *Characters of Shakespeare's Plays* (1817)"

Cristina Consiglio, University of Bari, Italy

The English drama and literary critic William Hazlitt (1778-1830) was enchanted by the Shakespearean genius, as he declares in every chapter of his *Characters of Shakespeare's Plays* (1817). The ones devoted to the major tragedies – Macbeth, Othello, Hamlet and Lear – are the outcome of a long critical exercise. With keen eyes, Hazlitt cleverly mixes the stage fiction to the reality of human passions, handing the reader a portrait gallery of rare truth and beauty. The lively reviews of play performances published in newspaper and popular magazines led Hazlitt to investigate the nature of the Shakespearean characters, and allowed him to question the style of their interpreters. Hazlitt rereads the most famous passages of the works of Shakespeare, exploring and comparing the different acting techniques of the most acclaimed actors on the London scene: David Garrick, Philip Kemble, Sarah Siddons and Edmund Kean.

3. "Edwin Booth, *Yankeetum* and Germany's Introduction to American Realism"

Matthew Nickerson, Southern Utah University, USA

Edwin Booth is often regarded as the premiere American Shakespearean actor of the late 19th century. Unlike many of his contemporaries, he did not spend his formative years training and performing with accomplished actors of his day but instead served his apprenticeship in frontier America performing Shakespeare and other popular plays of the time in the rough and tumble boom towns and mining camps of the California Gold Rush. Consequently, his acting style was notably different than other Shakespearean stars of the time like Edwin Forrest, Henry Irving and Ludvig Devrient. Booth toured in Germany in the winter of 1883 performing his most noted Shakespeare characters. His somewhat lukewarm reception in England contrasted sharply with the overwhelming success he enjoyed in. Though his time in Germany encompassed only three short months his unique acting style caused a commotion within the dramatic community that reverberated throughout Germany for the duration of his visit. Booth's inimitable brand of practiced, emotional, character driven realism captivated audiences and critics alike heralding the passing of Romanticism and the dawning of a new performance style that would transform Western theatre.

4. “From Globe to Hollywood: Kenneth Branagh’s Hollywoodised Shakespeare”

I-fen Wu, Tamkang University, Taipei

The British actor Kenneth Branagh successfully reintroduced Shakespeare to Hollywood and resuscitated Shakespeare film adaptations in the 1990s. His Shakespeare films drove into the Hollywood territory and initiated the profusion of Hollywood quotations within the Shakespeare film genre. He reconstructed a Shakespeare narrative in the realm of popular culture, contributing to find a language in Hollywood movie that allows him to promote Shakespeare and to find a larger audience. This paper attempts to examine the film language of Branagh’s Hollywoodised Shakespeare, and explores how his Hollywoodised Shakespeare, a combination of the requisite English stage Shakespearean quality with the creative energy of the commercial Hollywood film, has become a genre that not only re-establishes the trend of Shakespearean adaptations, but also offers a new prospect different from the frame of literature and of stage, and thereby to popularise Shakespeare’s plays.

5. “‘Somewhere in the World... Someone misquoted Shakespeare. I can sense it’: Performing the Shakespearean online”

Anna Blackwell, De Montford University, UK

A commonly used adjective to describe a certain type of actor or mode of performance, the concept of a ‘Shakespearean’ actor contains within it implicit value judgements of that actor/acting and often conjures popular associations relating to class, race and gender. This paper will examine one such example – the English performer Tom Hiddleston – and consider how Hiddleston’s Shakespeareanism is affirmed in casting, by the press and in the actor’s online representation. An active user of social media, Hiddleston appears aware of the expectations of his Shakespeareanism and the class-bound image of Englishness he presents to many. Indeed, wider depictions of Hiddleston online in memes, for instance, connect the star’s Englishness and Shakespeareanism to qualities of profundity, urbanity and a romantic allure. This paper will thus address how internet culture engages with the potential (in)compatibility of the conservative values often associated with Shakespeare yet the playwright’s continuing mainstream prominence.

6. “Gesture and social cognition in Shakespeare’s theatre”

Darren Tunstall, University of Surrey, UK

Blending the psycholinguistic work of David McNeill with recent experimental psychology, in this paper I advance the idea that gestures in a performance are embodiments of cognitive acts whose primary component is social morality. By way of example, I explore the practice of making theatre out of Shakespeare’s texts from the perspective of the actor. Focussing on the actor’s use of gesture, I ask: how did Elizabethan actors think Shakespeare with their

bodies? Gesture in Shakespeare's theatre was a battleground where the tensions of honour and status were translated into self-conscious behaviour – behaviour that itself foregrounded the art of acting. And at a fundamental level, the self-conscious metamorphoses of Shakespearean gesture reflected the subconscious metamorphoses of social morality. Thus, to reflect upon gesture in Shakespearean practice is to engage with the way that people form moral judgments about others at a very basic level.

7. “Shakespeare Lives in Vietnam: revisiting paradigms of modern Asian Shakespeare through a student production of *Romeo and Juliet*”

Sarah Olive, University of York, UK

This paper contributes to redressing the overwhelming absence of South-East Asia generally and Vietnam, in particular, from the construct ‘Asian Shakespeare’ (Judy Celine Ick 206). It establishes that such gaps in the literature are not for want of a Shakespearean theatre scene in Vietnam. The paper then focuses on a production of the balcony scene from *Romeo and Juliet* staged by undergraduate students from the Open University of Ho Chi Minh City, considering it in relation to Wetmore et al's paradigm for the development of modern Asian theatre (i.e. spoken drama). In doing so, it builds on previous research which found that universities in Asia (and to some extent, schools) have played a significant role over three centuries not only in training the next generation of theatre artists and the next generation of audiences, but also as an archive of historic theatre materials’ (Wetmore, Liu and Mee, 267).

8. “Fool as an intertextual code of English Renaissance: Actor-Character-Author identity in the Personalities of Shakespeare's Contemporaries”

Halyna Pastushuk, Ukrainian Catholic University, Lviv, Ukraine

I will speak of the famous personalities of Elizabethan fools: Richard Tarlton, Robert Wilson, William Kemp, Robert Armin from generalizing and comparative, historic and biographic perspectives, as well as the perspective of their contribution into English literature. One of the secondary aims is to show how in the specific period of the 16-17 century, when performance is gradually being substituted by the printed text, comic stage actors become (in)direct co-authors of Shakespeare's dramatic heritage. Their theatrical and literary activity manifests the formation of a new intellectual fool who fully implements the intertextual potential of theatrical play, becomes a cultural code of the Renaissance London, and creates one of the prominent subcultures of Shakespeare's times by means of commemorating himself in the authorized written text. I discuss the activity of the English fool in late 16th – early 17th centuries which crosses not only the boundaries of the royal court but also the national borders of England, the sphere of his activity spreading from the theatrical scene onto the whole European culture.

SEMINAR 12: “Shakespeare and Music”**Convenors:****Michelle Assay, University of Sheffield, UK****David Fanning, University of Manchester, UK**

‘If music be the food of love, play on’ (*Twelfth Night*, I/1/1)

Despite the fact that at least some Shakespeare-inspired music constitutes an important part of the concert repertoire, scholarship specifically dealing with Shakespeare and music is surprisingly under-developed. Studies in this area are far less numbered than, for example, those dealing with Shakespeare and film.

This seminar aims to approach the subject matter of Shakespeare and Music, from both aspects of music in Shakespeare’s time or on various aspects of music in Shakespeare’s works (including his musical imaging and imagination), and music inspired by Shakespeare’s works or composed either to Shakespearean themes or directly for Shakespeare plays: in short – Music in Shakespeare and Shakespeare in Music.

As John Stevens observed Shakespeare ‘inherited and enhanced a tradition of theatre music used not only for embellishment but in the delineation of character and with accepted symbolic associations.’ On the other hand, Shakespeare’s musical afterlives –works that found their inspiration in Shakespeare – not only contribute to a richer understanding and appreciation of the Bard’s works, but are often they works that can stand alone and act as gateways to the musical traditions and aesthetics of their time.

Seminarians:**1. “Shakespeare Adaptations into Twentieth Century Musicals”****Alina Bottez, University of Bucharest, Romania**

The paper starts from the premise that Shakespeare also thrives through what Bolter and Grusin call remediation, the main approach of this paper being comparative. It relies on the history of mentalities, as adaptation is dictated by cultural context, the conventions of the musical theatre, social and political factors, and reception.

Porter’s *Kiss Me, Kate* rewrites *The Taming of the Shrew* as a post-modern musical *avant la lettre* in an early instance of meta-showbiz; Bernstein’s appropriation *West Side Story* moves the action of *Romeo and Juliet* to New York in the mid-50’s, replacing the Capulets and Montagues with rival Polish and Puerto Rican gangs; while Presgurvic’s *Roméo et Juliette*,

introduces an element of aleatory script (the nature of the lovers' deaths differing according to the production and new allegorical characters also cast only in certain stagings.)

Musically, Porter's musical is an illustration of the popular Broadway style of the day, while the dance is in pure Hollywood style and the tap dance is not only an element of choreography, but of music too (the aluminium taps function as percussion instruments). On the other hand, Bernstein's genius makes him take advantage of the fact that half the characters are Puerto Rican, so besides reggae, swing or foxtrot, he also draws on the rich range of Latino sonorities.

Presgurvic's much more recent adaptation testifies to the way the composer has internalised the tradition of the *chanson française*. However, Presgurvic's long stay in New York in the 80's left a long-lasting impression, and the influence of American music is also felt.

The lyrics, on the other hand, record a 180 degree shift of mentality from Elizabethan realities to the universe of the late 20th century – gender issues (women's emancipation, feminism), the awareness of human rights, or the tension of racial and religious conflicts.

2. "Romeo and Juliet and Russian Music"

Nikolay V. Zakharov, Moscow Gumanitarniy Universitet, Russia

Since Russians consider Shakespeare as their own national poet, there is no question that *Romeo and Juliet* should be named among the main iconic characters that are deeply rooted in the very core of Russian culture. Since the middle of the 18th century, this Shakespeare's tragedy has found a quick response among writers, artists, musicians and later among readers and theatergoers. It took less than one hundred years for Russians to appropriate the images of *Romeo and Juliet* and begin to consider them as an embodiment of the national took on the Star-crossed Lovers. *Romeo and Juliet* has inspired a great body of interpretations in different media, on page and stage and especially in Russian music.

In the second half of the 19th century, *Romeo and Juliet* had a profound influence on Russian classical music in general. Perhaps, at first it was a reaction to foreign touring companies that began to visit the Russian Empire as early as the 18th century. Themes of *Romeo and Juliet* were freely used by Russian musicians for stage productions.

It is very hard to trace down the artistic genesis of Russian national take on the perception and admiration of Shakespeare in classical music because the influence of Western composers such as Mozart, Liszt, Rossini, and Beethoven was still powerful and coherent up to the middle of the 19th century. Some Western composers lived and worked in Russia and numerous musicians traveled to the country as touring artists and performed their pieces in major cities such as St. Petersburg, Moscow and Odessa.

For example, such was the case of the German pianist and composer Daniel Gottlieb Steibelt (1765–1823) who was the author of dramatic opera entitled *Roméo et Juliette*. It was first produced in Paris at the Théâtre Feydeau (1793) and regarded by most of the critics as his best original composition (e.g., it received high accolades from Hector Berlioz). He got a personal invitation from Tsar Alexander I to head the Imperial Opera and ballet in St. Petersburg. His *Roméo et Juliette* was performed with great success in the Russian capital in 1809.

Considering the impact of Russian classical music on world culture one should name an overture-fantasia in B minor *Romeo and Juliet* («Ромео и Джульетта») written by one of the greatest national composers, Pyotr Ilyich Tchaikovsky (1840–1893). It was another Russian musician, Mily Alekseyevich Balakirev (1837–1910) who suggested his own tragic overture in sonata form *King Lear* («Король Лир», 1858–1861) as a model for Tchaikovsky's *Romeo and Juliet* (1st version 1869, 2nd version 1870, 3rd version 1880). Tchaikovsky rather radically reduced the plot of the play to the essential conflict and dedicated the final 3rd version of the score to his critic and mentor Balakirev.

It has been noted by many Russian composers that those two Shakespearean characters and the story behind them are very Russian-like in the sense of musical landscape they provoke in listeners' minds.

3. “Shakespeare Unobvious. 19th-Century Opera Librettos in Relation to Romantic Drama and Theatre”

Alina Borkowska-Rychlewska, Adam Mickiewicz University, Poland

The main aim of this article is to show the interpretation of Shakespeare's dramas which derived from Romanticism and had an overwhelming influence on the development of the 19th-century opera. Most of “Shakespearean” operas written in the 19th century (Rossini's *Otello*, Halèvy's *The Tempest*, Gounod's *Romeo and Juliet*, Thomas's *Hamlet*, Verdi's *Macbeth*, *Othello* and *Falstaff* etc.) are a good example of syncretism in the Romantic era as their librettos combine features that are characteristic of various contemporary dramatic genres as well theatrical forms, for example fairy drama, melodrama, *pièce bien faite*, féerie or pantomime, and thus they are very close to the structure of the Romantic drama. So article shows not only how “Shakespearean” librettos relate to their dramatic prototypes, but also where “Shakespearean” operas are situated in the history of 19th century theater and drama and how various Romantic concepts, notions and ideas appear in operatic works written on the basis of Shakespeare.

4. “More than Nothing: Musical and Textual Reinterpretations of the ‘Nonny Nonny’ Refrain”

Parker Gordon, University of St. Andrews, USA

Whether sung by a solo voice, as a traditional ballad three-man song, or adapted for the needs of a modern production, lyrics in Shakespeare’s songs reflect action and character development to indicate significant dramatic progression. In the song “Sigh No More” from *Much Ado about Nothing*, Shakespeare includes the phrase “Hey nonny nonny” within the chorus, a phrase that is often ignored or disregarded by scholars as nonsense words. However, in other Early Modern occurrences of the phrase, including a reference in John Florio’s *World of Words*, the phrase *nonny nonny* proves to be a euphemism for the vagina. Additional contemporary examples from broadside ballads and other bawdy lyrics containing the words *nonny nonny* support this vividly explicit understanding of the phrase. By the turn of the seventeenth century, the *nonny nonny* refrain had become a sexual pun, indicating both carefree joy and sexual desire.

I shall emphasize the phrase’s treatment within four musical settings, including Thomas Ford’s 1630s rendition—the earliest known setting of “Sigh No More.” With additional examples from early twentieth century musical settings by Charles Villiers Stanford, Peter Warlock, and Ralph Vaughan Williams, I will demonstrate the ways the refrain continues to highlight *nonny nonny*’s sexual connotations. My paper argues for a re-interpretation of *nonny nonny*, which, within the context of “Sigh No More,” also leads to a re-interpretation of the song, its musical settings, and an even more sexualized reading of *Much Ado*.

5. “Polonius’ Quest for Truth – Karel Horký’s *Poison from Elsinore*”

Klára Škrobánková, Masaryk University, the Czech Republic

The story of *Poison from Elsinore* is a complicated one – originally written by Miloš Rejnuš as a radio play, it was adapted for theatre as a “tragic comedy” in 1967 and only in 1969 Czech musician Karel Horký composed music for the operatic adaptation of the play. The story of Václav Renč’s libretto is meant to be a prequel to *Hamlet*, working mostly with old Hamlet’s retelling of his murder, which is re-enacted on stage. Despite the focus on old Hamlet, the main protagonist of the opera is Polonius, desperately trying to find a balance between the greater good and the dangerous truth. In its time, the opera faced many challenges – from the almost exclusively male cast to political consequences of staging this work in the communist Czechoslovakia after the 1968 Soviet invasion. Nevertheless, this adaptation of William Shakespeare’s play had the ability to appeal to a broader audience – with Horký’s music, closely resembling oratorios, emphasising the internal struggle of Polonius. This paper will not only try to describe the changes the librettist had to do in order to adapt and rewrite *Hamlet* for opera, but it will also look at the only production of *Poison from Elsinore* from 1969, which was staged in the National Theatre in Brno. The aim of the paper is to present an important and interesting work of Czechoslovak opera in the second half of the twentieth century, which belongs to the key pieces of the Shakespearean operatic adaptations in the then Czechoslovakia and Central Europe.

6. “Berlioz’s *King Lear*: A Semiotic Analysis”

Joan Grimalt, Escola superior de música de Catalunya, Spain

Hector Berlioz is not the first composer who turned to Shakespeare's works, but he might be the first one to have sought for a musical translation of literary contents into instrumental, non-textual terms. That makes most of his music a mine for topical analysis. Musical topics – i.e. topoi that form historically recurring threads, composed by a musical signifier connected to a signified correlate in the outside world– have been enriching musical analysis since Leonard Ratner's *Classic music* (1980). After Ratner's pathbreaking study, Robert Hatten (1994, 2004), Raymond Monelle (2000, 2006) and Danuta Mirka (2015) a.o. have modulated and refined these analytical, intersubjective tools.

Berlioz's *Grande Overture du Roi Lear* op. 4 (1831) is one of the composer's first attempts to adapt the world of Shakespeare to his own musical language. Berlioz was fascinated by Shakespeare's work from his early youth on. He never ceased to study it as a model. In fact, Berlioz's *genre instrumental expressif* can be seen as his own most genuine response to what had been termed (Guizot 1821) *le système shakespearien*, in opposition to the neoclassical aesthetics that dominated in France since baroque times. It is instrumental music, able to communicate without any text. In fact, Berlioz never felt the need to translate its contents into words. However, both the audience and musicology seem to have no trouble deciphering its selection of scenes and character descriptions it contains.

Topical analysis allows to confirm or nuance the existing interpretations of Berlioz's *King Lear*. This paper proposes a topical and narratologic analysis of the piece, within its historical context. In it, musical traditions are shown to be used in a creative way to form a parallel musical narrative. Berlioz's music thus turns to be an idiosyncratic reading of the *King Lear* tragedy.

7. “Languages of Emoting in Hector Berlioz’s *Roméo et Juliette*”

Jonas Kellermann, Universität Konstanz, Germany

When Hector Berlioz’s *Roméo et Juliette* was first performed in 1839, it provided something generically unheard of: Instead of transposing the voices of Shakespeare’s star-crossed lovers into operatic singing roles, the newly coined “dramatic symphony” expressed their voices non-verbally through the purely instrumental language of the orchestra, caught in-between what Daniel Albright refers to as the tension of operatic and symphonic discourses. Berlioz had stated himself that the very “sublimity” and transcendence of the love between Romeo and Juliet as presented in Shakespeare’s tragedy could only be made justice of musically or, put differently, emoted properly through a language of expression that went beyond the sung word into the indefinite realm of instrumental music. This paper will re-engage with the question of musical emoting in light of the affective turn in cultural studies, taking cues from the surging interest on affectivity on the one side and musical expressivity on the other.

Daniel Albright has described the voices of Berlioz's star-crossed lovers as "superhuman" in their non-verbal qualities. His analysis of the piece can therefore be read along the lines of some of the seminal readings of Shakespeare's play such as that of Catherine Belsey, who identified in the play and its protagonists a profound desire to escape the confines of signification and to experience directly the meta-physical 'rose beyond its name'. This paper will argue that this unspeakable realm discussed by Belsey and taken up again recently by affect theorists is made accessible in the 'affective trajectory' (Michael Spitzer) of Berlioz's *Roméo et Juliette*, particularly in the scène d'amour. In creating a musical language of emoting that partly sheds itself of vocal signification, Berlioz may have found the means to create a musical equivalent to the 'woes that no words can sound' that define Shakespeare's tragic dramaturgy.

SEMINAR 13: "Shakespearean Drama and the Early Modern European Stage"

Convenors:

Lukas Erne, University of Geneva, Switzerland

Ton Hoenselaars, Utrecht University, the Netherlands

English itinerant players toured northern and central Europe from the 1580s well into the seventeenth century. Their repertoires consisted of numerous plays from the London theatre, by Shakespeare and his London contemporaries. Dozens of the plays from the continental European theatre circuit with a direct connection to the London theatre world have survived. They include translations and adaptations of Thomas Kyd's *The Spanish Tragedy* (in various forms), Thomas Middleton's *Revenger's Tragedy*, Christopher Marlowe's *Doctor Faustus*, Thomas Dekker's *Old Fortunatus*, as well as Shakespeare's *Taming of the Shrew*, *Titus Andronicus*, *A Midsummer Night's Dream*, *Hamlet*, and *Romeo and Juliet*. Countless other continental texts – frequently in German or Dutch – are also of interest since they are based on the same source materials as Shakespearean drama (*Soliman and Perseda*, *Old Fortunatus*, *The Beautiful Sidea* [*The Tempest*], *The Beautiful Phaenicia* [*Much Ado about Nothing*], and *Julius and Hippolyta* [*Two Gentlemen of Verona*]).

Many of these plays have received modern reprints, and some have been translated (or back-translated) into English. Also, many of the documentary sources relating to this theatre activity have been made available. Nonetheless, awareness of these fascinating continental materials among Shakespeareans remains low.

The present ESRA conference meets in one of the prominent places where English players performed four centuries ago. Gdańsk is, therefore, the ideal locus for a re-examination of the form and context in which Shakespeare and his contemporaries first reached northern and central Europe, and left valuable traces that may still teach us much about the plays and the theatrical cultures of which they were a part.

This seminar solicits papers about any aspect of Shakespeare and his contemporary dramatists on the Continent, in early modern English, Latin, German, Dutch, or any other language. We welcome contributions devoted to the plays themselves, their relationship to Shakespeare and his contemporaries, their place within early modern continental European theatre, the companies that performed them, as well as the linguistic, theatrical, institutional, historical, and broader cultural circumstances in which they were produced. It is hoped that new theoretical approaches to theatre and performance, translation and adaptation, editing, and cultural exchange in a European context will lay the groundwork for an overdue revival of research interest.

Seminarians:

1. “Taming the Text and Shriving the Shrew? Editing an Early Modern German Adaptation of *The Taming of the Shrew*”

Florence Hazrat, University of Geneva, Switzerland

It is well known that English acting companies travelled across the continent from the late sixteenth century onwards. It is less well known, though, that their presence produced texts - versions - of Shakespeare's plays in, for example, German. Some of these German versions or adaptations have been printed within a handful of years after the playwright's death, potentially claiming to offer insights into vexed bibliographical and performative issues of Shakespeare studies. They remain, however, an untapped source owing to a lack of editions and translations according to current scholarly standards. I am part of a team at the University of Geneva that seeks to make early modern German plays available to an anglophone readership by translating and editing four of the extant body of texts. I propose to present the methods and challenges of the project, in particular discussing *The Art of all Arts: How to Make an Evil Wife Good*, the German version of *The Taming of the Shrew*, which constitutes the only comedy among the four plays of the project. How does the process differ in terms of genre? What is the play's relationship to the original, concerning plot, language, and the controversial portrayal of gender? And how can its similarities and differences tell us something about the theatrical environment of both England and Europe at the time? Germans, it is often said, feel a particular connection to the playwright from Stratford. The roots of "Unser Shakespeare", however, go back much earlier than the bardolatry of the Romantics: seventeenth-century travelling companies and their adaptations, it will emerge, prepared the ground for a conception of Shakespeare anchored in the cultural imagination, both oral and textual. The diffuse spread of Shakespearean plots and phrases mixed and mingled with native practices, producing a fascinating early reception history worthy to be unearthed. Within this framework is embedded *The Art of all Arts* whose sometimes recalcitrant text asks not to be tamed, but rather to be engaged with, and enjoyed in all its creative unruliness.

2. “Staging Romance across the Channel”

Richard Hillman, Université François-Rabelais, Tours, France

This paper explores a number of neglected cross-connections between English romantic drama from about 1585 to 1615, notably including Shakespeare’s last plays, and the French tragicomic tradition as it evolved prior to and beyond these dates. I will suggest that French models, both dramatic and non-dramatic, played a considerable part alongside Italian ones in stimulating development of what might be termed ‘tragedy with a happy ending’ in England, and that English texts, in turn, fed back into French practice – perhaps by way of performance. Thus, for example, French treatments of the Apollonius of Tyre story bracket the *Pericles* of Shakespeare and (probably) Wilkins in provocative ways. A case can be made that the *histoire tragique* version produced – and labelled a tragicomedy – by François de Belleforest (first in 1582, with reissues in 1595 and 1604) coloured the English dramatists’ treatment of their primary medieval material. A French dramatisation, moreover, was produced no later than ten years after *Pericles* by Joachim Bernier de la Brousse, whose work is clearly indebted to Belleforest but also presents intriguing points of contact with the English play. Bi-directional channel-crossing is still clearer from the case of Robert Greene’s novel *Pandosto*, which received two French translations (in 1615 and 1626) and attracted two French dramatic adaptations. Of the latter, the version which has survived (by Jean Puget de la Serre, pub. 1631) carries, I would argue, a strong trace of familiarity with Shakespeare’s own adaptation in *The Winter’s Tale*. These and a number of other instances will be cited to outline a dynamic of cultural transmission – sometimes bearing a political charge – that extends far beyond punctual intersections. Suggested instead is an interweaving of English and French tragicomic theory and practice that constitutes important context for the work of Shakespeare, Fletcher and others.

3. “Revenge Tragedy, Daniel Caspar von Lohenstein and Johann Beer’s travelling ‘English’ actors”

M A Katritzky, The Open University, Milton Keynes, UK

The final chapter of my book *Women, Medicine and Theatre 1500-1750* (2007) examines a detailed fictional account of travelling players by the professional court musician Johann Beer. In three chapters of *Die Andere Ausfertigung Neu-gefangener Politischer Maul-Affen* (Leipzig 1683), Beer describes a troupe of allegedly “English” touring actors. Beer picks up their activities as they publicize their intended performance in provincial Germany, and follows through as their audience gathers to witness their performance and its chaotic premature conclusion. Writing under the cloak of anonymity, Beer shamelessly lampoons *Ibrahim Sultan*, the tragedy Daniel Caspar von Lohenstein was commissioned to write for performance during the wedding festivities for Emperor Leopold I to Claudia Felicitas, at their Graz court on 15 October 1673. By liberally garnishing large chunks of Lohenstein’s playtext with the clown’s improvisations, Beer both ridicules Lohenstein’s efforts as a court playwright (without ever naming him), and provides exceptional insights into how Pickelhering, the stage clown introduced into Europe by the English travelling players, could

puncture bombastic scripted performances with self-centred fooling to the audience. I will consider Beer's account of this "English" touring troupe and their ill-fated performance with reference to borrowings from *Soliman and Perseda*, and other English revenge tragedy, in early modern continental texts.

4. "The Rose Theatre and the Corral de Comedias de Almagro"

Clara Molina Blanco, University of Exeter, UK

This paper aims to further explore the statement made by American scholar Frank J. Hildy at the Seventh World Shakespeare Congress held in Valencia in 2001, whose focus was on "Shakespeare and the Mediterranean", where he argued that the Spanish corrales de comedias are "the only existing theatrical space in Europe with any resemblance to the open-air playhouses of Shakespeare's day". Comparing their differences but above all similarities, through mostly two study cases: The Rose Theatre and the Corral de Comedias de Almagro - chosen for their readily available archeological and documental evidence, and their status as representatives of playhouses of the time and theatrical practices - it will be shown that the use of the theatrical space and its contextualization bares striking resemblances. This study is premised on an argument about the primacy of space in the creation of theatrical experience. Using texts of Elizabethan and Golden Age dramatists to support my argument I will show the interwoven and intricate relationship between texts and playhouses. This relationship is manifested in various ways, from having the theatrical space heightening the metaphors and meanings of plays to having the texts taking their performance space as such a given, that it is the space which resolves situations instead of words. This paper aim, then, is also to makes us realise the theatrical traditions of England and Spain, despite their uniqueness may also help us to understand the other better.

5. "Romio und Julieta"

Kareen Seidler, University of Geneva, Switzerland

Among the handful of seventeenth-century German Shakespeare adaptations, *Romio und Julieta* has hitherto been largely neglected by criticism. Yet the playtext stands out both for its proximity to Shakespeare's originals (Q1 and Q2 *Romeo and Juliet*) and for the features it shares with other early German Shakespeareana, such as brevity, emphasis on physicality and comedy on the one hand, and didacticism on the other. It is a document of the theater, of theatrical tradition, of a time when German professional theater came into being. Given its close relation to the English originals it can, to a certain extent, give valuable insights into both the Shakespearean texts and early modern performance practices. I aim to illustrate why the play is important for Shakespeareans today. My paper will analyze recent performances to show how modern productions offer new perspectives on the playtext.

6. “Racial Ambiguity and Rome’s Enemies in *Tito Andronico* (1620)”

Maria Shmygol, University of Geneva, Switzerland

In drawing on my current postdoctoral work on a re-translated critical edition of the German adaptation of *Titus Andronicus*, I am interested in thinking about the process of ‘translation’ that Shakespeare’s characters undergo in being adapted for the *Wanderbühne* of the itinerant English players. This paper addresses one such instance of translation: the fact that in the German play the enemies of Rome are Ethiopians instead of Goths. Tamora, Queen of the Goths, becomes Aetiopissa, Queen of Ethiopia, while Aaron the Moor becomes Morian, Aetiopissa’s countryman, which implicitly grants him a different type of racial status to Shakespeare’s Moor. At the beginning of the play, Morian reveals details of his importance as his country’s military champion, the ‘Thunder and Lightning’ of Ethiopia, which stands somewhat at odds with Aaron’s lack of personal history or past in the English play. To a certain extent, the German play implies a possible ethnic and racial commonality but at the same time resists it by figuring Aetiopissa as *schön und weiß*. Reflecting upon the possible reasons for the shift from Goth to Ethiopian and the implications that this has on the presentation of race within the German play, I highlight the value of including *Tito* in future critical conversations about race that typically tend to draw on more canonical plays such as Shakespeare’s *Titus Andronicus*, *The Merchant of Venice*, and *Othello*.

SEMINAR 14: “Shakespeare and the Politics of Location”

Convenors:

Magdalena Cieślak, University of Łódź, Poland

Francesca Rayner, Universidade do Minho, Portugal

Following the conference's interest in discussing how Shakespeare is used in cross-cultural exchanges and negotiations, and acutely aware of the relevance of political approaches to Shakespeare in the context of the large number of diverse crises fragmenting and reconfiguring Europe at the moment, we wish to offer a seminar that would address the problems and questions related to politicising Shakespeare's plays when adapted for theatre in specific geotemporal conditions. Some productions more than others focus on bringing out ambiguities and controversies in the areas of national, class or gender politics that Shakespeare's plays abound in. We wish to invite papers which analyse productions set in very particular locations, times or environments with the purpose of highlighting those geotemporal and cultural specificities and their role in the making of political statements.

The seminar invites you to address such issues as:

- how the choice of specific locations or times informs the approach to the text of the play;
- how the choice of specific locations or times helps to (re)interpret nation, class, ethnicity or gender;

- how updates and modernizations deal with specific cultural and political references of the plays;
- how plots and themes of Shakespeare's plays that are potentially nationalistic, racist, misogynist or otherwise "politically incorrect" are used to either challenge or foster contemporary prejudice;
- in what ways Shakespearean productions may relate to contemporary social, political and economic practices;
- in what ways Shakespearean productions may engage in various discourses concerning social, economic, ethnic and other inequalities;
- how global versus (or alongside with?) local approaches facilitate attempts to engage with vital contemporary problems through Shakespeare.

Seminarians:

1. "The Place of the Spirit and the Spirit of the Place: An Analysis of an African *Hamlet*"

Rebekah Bale, IFT Macao, People's Republic of China

Hugues Serge Limbvani adapted *Hamlet* in a version of the play that toured eleven countries in Central and West Africa as well as North America and Europe during 2004-2005. Limbvani focuses on two factors that directly relate to the location in which it is set. The first is a focus on the female. Gertrude is in love with Claudius but forced by her father to marry the old king. Upon the king's death, Gertrude uses the custom that allows the brother of a deceased man to marry his brother's wife. The second factor is to foreground the role of the spirit world. The place of the dead is extremely important to the African perspective. These factors combine to produce a fascinating reworking in which Shakespeare is adapted to address key elements of West-Central African culture.

2. "How the Nazis celebrated Othello the Berber, not the African"

Alessandra Bassey, King's College, London, UK

While Nazi newspapers lamented how the 'Negerproblem' (nigger problem) was becoming increasingly prevalent in Europe and the USA, theatre audiences flocked in great numbers to *Othello* performances, celebrating them with avid applause.

With the help of archival material sourced from institutions in Berlin and Vienna, this paper will examine the disparities between anti-black Nazi propaganda, and theatrical adaptations of *Othello*. The 1939 production at the German Theatre in Berlin and the 1935 production at the 'Burgtheater' in Vienna will be the case studies supporting and informing the questions of representing Othello's skin colour, his position within Nazi eugenics, and the ways in which the regime attempted to justify the glorification of a non-Aryan.

The paper will overall show how the Nazis celebrated Othello as a noble Moor or Berber, and as a role model of bravery and national service, rather than as a great black African.

3. “A Challenging Adaptation: *Macbeth* on the Turkish Stage”

E. Seda Caglayan Mazanoglu, Hacettepe University, Turkey

Macbeth, staged by private theatre company Oyun Atolyesi in 2010-2011 season in Turkey, makes references to the Turkish political and social environment in the 2000s regarding violence and power struggle. The three witches represent Hrant Dink, a journalist of Armenian origin who was murdered in 2007 and two children who became the victims of inequality and inequity. The modernised translation of the play has allusions to the contemporary politics as well. At the same time, the lack of scenery and the transformation of the three witches from particular personages to mythical creatures give a universal message that though innocent people suffer from power struggle, there are still forces which acknowledge the facts and act for a change. The aim of this paper is to analyse the use of this particular production as a tool to make the Turkish audience face racism, violence and ambition to maintain ultimate power without losing universality.

4. “Softening up Shakespeare: Powering up Shakespeare for the Global Race”

Esther Ruth Elliott, University of Warwick, UK

In the Olympic year of 2012, the UK government, keen to influence and attract itself to other countries, began its search to identify key figures, best placed to help achieve its goal. In terms of soft-power strategy, ‘Shakespeare’, regarded as one of the UK’s ‘greatest cultural exports’, was to become a vital response to its global-political dilemma.

In 2016, various artistic projects presenting a ‘live’ and globalised Shakespeare were promoted, through key organisations such as the British Council. I focus on one of these projects, ‘*A Different Romeo and Juliet*’, in Bangladesh [*Graeae and Dhaka Theatre*] and reflect on how the filtering through of governmental strategy, might impact on the value-systems of the work itself.

With significant and direct funding given by the UK government for the RSC’s current Mandarin-translation project, I identify how funding in this way re-configures ‘Shakespeare’ and ask how we might interpret these projects when set against the context of a strategic, government agenda.

Drawing on various British Council reports, interviews with some of the creative artists involved and academic methodology of those such as Alexa Huang, Dennis Kennedy, Rustom Bharucha and Arjun Appadurai for perspectives on Shakespeare, I suggest how ‘Shakespeare’ is set to continue as a longer-term impact strategy for the UK. The purpose of this writing is to question the ideology around such proliferation of ‘Shakespeare’ when it is at the hands of governments and ask how alert and responsible should we be to the global trending of Shakespeare in this way.

5. “Framing Shakespearean female figures in the context of war on the Polish stage: The cases of 2007: *Macbeth* dir. by Grzegorz Jarzyna (2005) and *Othello* dir. by Paweł Szkotak (2013)”

Jacek Fabiszak, Adam Mickiewicz University, Poland

Both *Othello* and *Macbeth* are plays which present the world in the state of an ongoing war; indeed, both are texts about military effort. In the former, Othello (a general) is sent on a mission to Cyprus to defend the island from Turkish invasion; the characters are under the constraints of martial law, which affects their private lives. In the latter, victorious Macbeth, just returning from a campaign against the invaders, engages in a criminal conflict only to face, as a result, resistance from among his own lords and their English allies. Both Desdemona and Lady Macbeth are supportive of their husbands in whatever they do, but the female characters are not ready for the war when war enters their lives, when they find themselves ‘in the trenches’, as it were. This perspective is accentuated in the productions under discussion: both present female characters away from home, in the Middle East, in an alien culture.

6. “Athenian Politics in the Twenty-first Century: Two Recent Productions of *A Midsummer Night’s Dream*”

Kinga Földvály, Pázmány Péter Catholic University, Hungary

At first sight it appears that the location of *A Midsummer Night’s Dream* could not be more apolitical, and this dramatic Athens of a mythological, even magical era allows even modern interpreters to steer clear of local or global socio-political references. Nonetheless, stage and screen productions of the play often decide to update this unspecified setting and perform the magical tale of love and enchantment by adding elements that are heavily imbued with political resonance. Such was the case, I believe, with the 2014 performance of the *Dream* in the Hungarian National Theatre, by Georgian director David Doiashvili, and the 2016 BBC television adaptation, directed by David Kerr – while both productions had a timeless quality, maintained partly through anachronistic costume and set design, they also hit the viewer hard with their dictatorial Theseuses and their distinctly tyrannical Athenian regimes, in which neither true love, nor freedom of thought, nor indeed poetry of any kind was allowed to thrive.

7. “*The Merchant in Venice*: extreme localisation, universality and Europe’s crises”

Guillaume Foulquie, University of Worcester, UK

In July 2016, Venice was commemorating the 500th anniversary of the creation of its ghetto. On this occasion, a production of *The Merchant of Venice* was shown in the ghetto’s main square, for the very first time. This paper will focus on the unique location and general context of this site-specific production; on the choices of its director Karin Coonrod; and on her informed use of the history of Venice and its Jewish community. This reading of the

production will describe how a highly focused localisation managed to address with extreme efficiency the universal and political reaches of the play's themes. Using mainly anthropological theory of migration (Caroline B. Brettell, 2015) and critical work on exclusion in Shakespeare (Marianne Novy, 2013), this paper will interpret the political significance of the production in light of Europe's current crises of migration, exclusion, community and identity.

8. “*The Merchant of Venice*”

Orde Levinson, Art historian and artist

A ‘problem’ play? Anti-Semitic? Vile old Shylock a usurer? Glorious Golden Portia – a beacon of ‘mercy’? Bessanio an ideal lover? This paper will analyze how time, place and production highlight (or oppose) political and powerful interest groups from Shakespeare's time to the present. The play contains words which directors/producers/venues bring out, adapt or use as response to the prevailing political climate, including Shakespeare himself who textually takes a (coded) shot at his patron, the Lord Chamberlain. Words of the characters not only reflect themselves but their period and location and production and how these are used reflect a politics of location. On examination of productions that display the above the paper will set out that, based on the text, Shylock is one of Shakespeare's great hero's – an ideal human being, that Portia is really a Portiagio. Bessanio and Lorenzo husbands that no parent would like for their child. What Shakespeare permitted to this play, is unique amongst his plays. It is the audience, the director, the politics of the location that can shape it but something very different arises after 400 odd years of interpretation when by examining *the text*, and that on careful textual analysis Shylock can be presented in all times and places as Shakespeare's ideal human defending, shielding all the best in human, being human, while the others of the play are any dominating existing power elite. Shakespeare has created a play about universal prejudice for all locations, at all times.

9. “*Locating Richard II in Contemporary Athens*”

Efterpi Mitsi, National and Kapodistrian University of Athens, Greece

In act 2, scene 2 of *Richard II*, Bushy advises the Queen to avoid “looking awry” upon the King's departure, comparing her gaze first to a perspective glass and then to perspective picture that appears confused and distorted unless it is viewed at an angle (“eyed awry”). Shakespeare's metaphor is ambiguous, as it is precisely by “looking awry”, with a gaze filled with grief and fear that the Queen may clearly see the impending tragedy. In this paper, I rely on the same metaphor of anamorphosis to examine two recent productions of *Richard II* in Athens, both “distorting” the Shakespearean text and situating it in a bleak and confusing context. *Richard II* has been very rarely performed in Greece; before the 2014 production directed by Elli Papakonstantinou and the 2016-17 performance directed by Effi Birba, it was only staged once at the National Theatre, in November 1947 during the Civil War. In the 2014 and 2016 adaptations, spectacle dominates over the text and symbols such as mud, fire, and blood mark the transition between two different worldviews and orders. Viewed at an angle

informed by the present disillusionment and discontent and by the anxiety and pessimism about the future, these blurry performances of *Richard II* assume a distinct meaning for the contemporary Athenian audience.

10. “‘The scene begins to cloud’: Staging *Love’s Labour’s Lost* in post-Taliban Afghanistan”

Shauna O’Brien, Trinity College, Dublin, Ireland

On August 31st 2005, an Afghan theatre group staged their first performance of *Love’s Labour’s Lost* in Kabul – reportedly the first Shakespeare performance in the country in over 25 years. This performance was widely perceived by the press as a step towards the reconstruction of Afghanistan’s cultural infrastructure and a signifier of the country’s progress since the fall of the Taliban state in 2001.

This paper will examine the specific geotemporal conditions that facilitated this production’s development and performance in Kabul in 2005 and subsequent performances of the play in Mazar-e Sharif and Herat in 2006. Linda Hutcheon argues that adaptations do not “take place in a vacuum” but “in time and space, within a particular society and a general culture.” Therefore, this paper will also explore how the varied fortunes of these Shakespeare performances in Afghanistan reveal favourable and unfavourable adaptive strategies in different social, cultural and political contexts.

11. “Appropriating the Politics of Shakespeare’s *Julius Caesar* to the 21st Century Context: Tim Crouch’s *I, Cinna (The Poet)*”

Özlem Özmen, Hacettepe University in Ankara, Turkey

This paper aims to discuss the appropriation of the political ideas in Shakespeare’s *Julius Caesar* to the 21st century through Tim Crouch’s postdramatic adaptation *I, Cinna (The Poet)*. The play illustrates an example of recent engagements with the Shakespeare canon that seek to reveal the politics of his plays as well as to reflect on the political concerns of the contemporary period. The issues dealt with in this production like tyranny, lack of freedom of expression, and violence, resonate with the problems of the 21st century. By retelling the plot of the source text from the viewpoint of the victimised Cinna, this rewriting elaborates on the social and identity politics of Shakespeare’s text. Experimental techniques employed in this transformation such as active involvement of the audience also foster the political undertones of the play by demanding a universal appreciation of the listed issues. Additionally, the projection of violent scenes taken from actual events such as 2011 riots in England, the Arab spring, and Diana’s funeral are functional in terms of relational aesthetics as they set the context framed by global terror and protests that reshape the interpretation of Shakespeare’s text in a certain political manner.

12. “What bloody film is this? *Macbeth* for our times”

Agnieszka Rasmus, University of Łódź, Poland

When Roman Polański's *Macbeth* hit the screens in 1971, its bloody imagery, pessimism, violence and nudity were often perceived as excessive or at least highly controversial. While the film was initially analysed mostly in relation to Polański's personal life, his past as a WWII child survivor and the husband of the murdered pregnant wife, Sharon Tate, in retrospect its bleak imagery speaks not only for his unique personal experience but also serves as a powerful comment on the American malaise, fears and paranoia that were triggered, amongst other things, by the brutal act of the Manson Family.

We had to wait forty four years for another mainstream adaptation of the play and it is tempting not only to compare Kurzel's *Macbeth* to its predecessor in terms of how more accepting we have become of graphic depictions of violence on screen but also to ask a more fundamental question: if in future years we were to historicise the new version, what would it tell us about the present moment?

The paper proposes that despite its medieval setting and Scottish scenery, the film's visual code seems to transgress any specific time or place. Imbued in mist, its location becomes more fluid and evocative of any barren and sterile landscape that we have come to associate with war. Seen against a larger backdrop of the current political climate with its growing nationalism and radicalism spanning from the Middle East, through Europe to the US, Kurzel's *Macbeth* with its numerous bold textual interventions and powerful mise-en-scene seems to be a valid response to the current political crisis. His ultra brutal imagery and the portrayal of children echo Polański's final assertion of perpetuating violence, only this time, tragically and more pessimistically, with children as not only the victims of war but also its active players.

13. “Untrodden Paths: Performing Spaces in *Hamlet* and *King Lear* in Budapest”

Gabriella Reuss, Pázmány Peer Catholic University, Piliscsaba, Hungary

Perhaps turbulent home politics, witnessed with anger and pain, and the gradual loss of checks and balances triggered the choice of highly political plays in recent years' Hungary. *Hamlet* (2015) and *King Lear* (2016) are produced in two “well-established,” state-funded theatres in Budapest, yet the productions serve neither the present populist regime nor any party in the opposition. Neither production alters the Shakespearean text substantially; yet recent translations make them strikingly comprehensible, acute and contemporary. What relates these two fundamentally different productions (at different theatres, with different directors, performers and designers) is the directors' unusual and creative handling of performing space and location.

The consideration of academic as well as popular reception of the productions will throw light on a particular segment of the Budapest/Hungarian theatre scene. This segment's trademark is blending the tragic and the comic, avoiding the pathetic and using the grotesque emphatically. Although what appears at first sight (or in the pictures) as a series of “unorthodox”,

“alternative” or “fringe” kind of solutions in fact amplified the (political) resonance of the Shakespearean text.

14. “Bringing Shakespeare to Dubai: on cultural transfer of Shakespearean drama”

Joanna Róžańska, Skyline University Collage City of Sharjah, United Arab Emirates

No one doubts that Shakespeare is a unique, ingrained in a collective consciousness universal icon all over the Globe therefore his presence in the Middle East's cultural perception should not come as a surprise. In fact, the Bard is one of the very few Western easily recognizable artists in this Arabic region. In my paper I would like to examine the problem of a specific transfer of Shakespearean drama to Dubai, a relatively young Muslim Emirate that in the 45 years of its existence has become a hub of multicultural exchange with 202 nationalities coexisting in it. In particular, I would like to concentrate on cultural differences - local customs/traditions which forefend some potential actions on stage and on the diverse cultural codes that may disturb or preclude proper reception of the content - ideas, motifs or reasons for characters' actions. Shakespearean 'total' universalism becomes questionable when one tries to relocate his plays into the local environment with its heterogeneous audiences who do not share Western cultural background, reject, and interpret differently Shakespeare's oeuvre. I would like to address the problem of staging Shakespeare's works in the specific context of Dubai: discuss reasons for selecting Shakespearean productions and the adaptation strategies deployed in accommodating Shakespeare to Dubai culture.

15. “Performing Political Resistance in London & Berlin: Audience Interaction and the Politics of Location in Thomas Ostermeier's *Richard III*”

Alessandro Simari, Queen Mary, University of London, UK

According to Jan Pappelbaum - stage designer and architect at the Schaubühne am Lehniner Platz in Berlin - what fascinated him and Artistic Director Thomas Ostermeier about “reconstructions” of The Globe Theatre (1599) is that, in such spaces, “[i]t becomes impossible to ignore the presence of the audience; the actors are particularly exposed and entirely at the mercy of the spectators.” Accordingly, this paper will consider the spatial politics that emerge from/within the Schaubühne Globe - a quasi-reconstruction - in Thomas Ostermeier's production of *Richard III*. I will consider how audience interaction/disengagement becomes the site of a performative political resistance against tyranny. In particular, I will provide comparative analysis of how the differing politics of location and time informed audience interactions with Lars Eidinger's *Richard* both at the Schaubühne Globe in 2016 and on tour at London's Barbican Theatre in 2017.

16. “Macbeth: from the shabby cottage to the world of glamour”

Jana Wild, Academy of Performing Arts Bratislava, Slovakia

Locating *Macbeth* (Nitra, Slovakia) first to the shabby cottage surrounded by garden gnomes and dominated by ‘two major deposits of consumption goods’: the fridge and the TV, where the couple lives literally „in the rank sweat of enseamed bed, stewed in corruption“ like in „the nasty sty“ (both Hamlet II.4.91-94)– letting the audience feel like it could even smell the overall dirtiness, with Macbeth becoming king, the production proceeds to the highly artificial world of the crown.

After nearly two decades, the 1999 *Macbeth* production (on repertory until 2002) with its petty butcher becoming an almighty ruler gained even new topicality, relating to actual political, social, cultural and business practices.

SEMINAR 15: “Staging Utopias: Shakespeare in Print and Performance”

Convenors:

Delilah Bermudez Brataas,

Norwegian University of Science and Technology, Norway

Anna Kowalcze-Pawlik,

Wyższa Szkoła Europejska, Kraków, Poland

Jill Dolan writes in *Utopia in Performance* (2010) that theatre potentially allows for utopian performatives, i.e. those moments in the performance that open up the audience to “a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking and intersubjectively tense” (4) and “allow fleeting contact with a utopia not stabilized by its own finished perfection [...] but a utopia always in process, always only partially grasped, as it disappears before us around the corners of narrative and social experience”(6). A utopian performative in this context is a moment of empowerment that gestures towards a vision of a better reality and reveals an ethical dimension of the play that has a potential transformative, if not political impact. This seminar takes this proposition further, to investigate the presence of the utopian impulse in Shakespeare’s works in print and on stage. Whether that presence emerges as the influence of classical ideal spaces, the burgeoning potential of the new world as a utopia, or the political ideologies inspired by Thomas More’s *Utopia* (1516) at the start of the Renaissance in England, visions of utopia appear in Shakespeare’s plays, to be further elaborated on, negotiated and modified in performance that can amplify the utopian impulse in its own utopian performative, or, alternatively, engage it in a dystopian fashion.

1. “Echoes and Enclosures: Utopia in *Love’s Labour’s Lost*”

Delilah Bermudez Brataas, Norwegian University of Science and Technology, Norway

Love’s Labour’s Lost is a frustrating play. Its characters appear more as groups than individuals, it proposes love as its central concern and yet offers very few moments of direct wooing between the couples, and of course, it refuses to offer the resolution of happy marriages in its odd ending. To this day, this frustration burdens the play unnecessarily, as evidenced by this year’s RSC productions which brazenly pairs *Love’s Labour’s Lost* with *Much Ado About Nothing*, subtitled in their pairing as Shakespeare’s newly “found” play “Love’s Labour’s Won.” This desire to “complete” the play on Shakespeare’s behalf has remained persistent with producers and editors alike throughout history. However, I believe doing so hinders the play and fails to capture Shakespeare’s vision. In this paper I will demonstrate that the frustration evoked by the play is the element through which Shakespeare reveals his understanding of theater’s potential to capture and convey utopic spaces. The same themes he considers in *Love’s Labour’s Lost*, reappear more vividly in later plays, particularly in *Twelfth Night* and most masterfully in *The Tempest*, revealing not only Shakespeare’s vision, but his influence on the development of utopia on stage. To demonstrate this, I explore two interrelated themes common to utopian literature in *Love’s Labour’s Lost*. First, the persistent echoes throughout the play, both in language and theme, recall Ovid’s Echo and Narcissus on several levels. Second, the play includes several enclosures as spatial distinctions defining a privileged space as a single-sex enclosure (a theme that would come to appear constantly in utopian literature). Using the deliberate pairing of these themes, I will show how Shakespeare demonstrated the stage’s unparalleled potential to capture utopic spaces, but also how the potential of utopia itself allowed him to convey a surprising fluidity in gender and genre.

2. “‘New Heaven, New Earth’ and ‘Special Providence’; Marilynne Robinson and the Performance of Utopian Possibility in *Hamlet* and *Antony and Cleopatra*”

Rowland Cotterill, University of Warwick, UK, Emeritus

In an essay, “Grace”, within her recent collection “The Givenness of Things” (Virago 2015), the American novelist, philosopher and theologian Marilynne Robinson has drawn attention to certain scenes in Shakespearean plays which are “about forgiveness that is unmerited, unexpected, unasked, unconditional. In other words...about grace.” Granting the relative familiarity (and familiar difficulty) of such a reading in relation to the closing scene of *The Tempest*, she applies her claim to a “hard case” - *Hamlet* – and to (“not an especially attractive story”) *Antony and Cleopatra*. Of Hamlet himself she writes “He will die because he is a generous, uncontriving man in a world where these virtues are fatal vulnerabilities”. She describes Antony’s “perfect forgiveness of Cleopatra” as contrasted with “the false promise of Caesar’s grace”, and speculates on the relevance of the play’s love-affair to “the moment of this break in historic time, when the engrossing turmoil of earth is preparing the occasion for a consummate act of divine grace” - that is, the birth of Jesus.

This paper will address these resonant claims in three ways. They clearly deserve to be tested against the capabilities of “theatrical culture” - that is, the extent to which they could be, or have been, staged in recognisable forms within actual or conceivable dramatic media. They also merit analysis within the context of the two plays' scenarios and the intersubjective relationships between other characters and the protagonists; is it at all plausible to represent Hamlet as “uncontriving”? if Antony is forgiving, what might Cleopatra, in her turn, need to forgive? Finally, Robinson's conceptions of “grace” and “forgiveness” can valuably be exposed (as she herself briefly exposes them) to the more general claim that such “utopian” intensities of goodness are, within the field of Elizabethan and Jacobean dramaturgy, specific to the work of Shakespeare.

3. “This is & is not Cressida: Thingified OOF and Utopia in the Shakespeare of Things”

Molly E. Seremet, Mary Baldwin University, USA

This paper entwines posthumanism and cyborg theory with object-oriented feminism (OOF) to argue that incorporating reciprocal performing objects into a small-scale *Troilus and Cressida* magnifies the scale of Shakespeare's epic drama, exceeding the representative power of human performance through the creation of a utopian Shakespeare of Things. This conception grows out of my work devising and directing Compass Shakespeare Ensemble's 2016-2017 small-scale production of *Troilus and Cressida*, in which five human actors navigate the vast terrain of Shakespeare's anti-heroic epic in tandem with a cast of performing objects. In this paradoxical environment of the epic played out in small-scale, we conscripted performing objects such as augmented valet stands (affectionately called Chaff and Bran in a nod to Shakespeare's nomenclature of the sullied soldier) into the Trojan and Greek armies to be uncanny “soldiers,” human surrogates rather than anthropomorphic emblems, with a drive that surpasses the human. In this paradigm, humans are actors, objects become actant and anthropocentrism gives way to the posthuman undercurrents of Shakespeare's baldly anti-heroic narrative. In this ontology, Ajax is a puppet that controls the full body and voice of the actor underneath, Chaff and Bran are augmentations for fragmented or insufficient bodies, while the physicality of the amorphous fabric tent functions as something else entirely, becoming an alternate body for Cressida while simultaneously marking the vector of the relationships between the drama's pairs and triads of lovers. This paper argues that within the space of the anthropocene, objects that resist anthropomorphism can instead enact humanness through a deliberate emphasis on retaining their objectness in performance, drawing closer to an OOF-inflected utopia in which all matter is matter that matters. In other words, a Shakespeare of Things takes root in the posthuman era as objects seek to draw closer the the human utopias encoded in Shakespeare's texts.

4. “Shakespeare and Contemporary English Political Drama”

Michał Lachman, University of Łódź, Poland

Among many, or more accurately countless, afterlives of William Shakespeare's playwriting there is a strong presence of his visions of state and political powers. In indirect, philosophical ways Shakespeare was addressing the issues concerning the state power, social organization, hierarchy and rank in what inevitably were the origins of modern, capitalistic societies. Therefore many of his powerful images resonate today in works of contemporary writers who intend to compose stories of utopian or dystopian character which diagnose the condition of modern society. Shakespeare's presence in such works may be marginal, implied or directly articulated; yet, what matters most for political writers and playwrights today is Shakespeare's holistic approach to the mechanisms of power. Many images and characters from his dramatic oeuvre are immediately transferable into modern political contexts in which they function as universal narratives or models underwriting any system of social organization.

The paper aims to present a number of major dramatic works in the post-war British and Irish drama which reuse Shakespearian themes, motifs or characters to build politically contentious and subversive plots within a narrower context of their specific cultures, societies and historical periods. Starting with Tom Stoppard's *Rosencrantz and Guildenstern* and Edward Bond's *Lear* as most obvious examples, the paper will also explore works by Thomas Murphy (*Morning After Optimism*), Frank McGuinness (*Mutabilitie*) and Marina Carr (*Portia Coughlan*), as well as a number of other works in which Shakespearian influences play more tangential, although significant, roles. The paper intends to explore political readings of Shakespearian plots which provide foundations for contemporary – critical – readings of modern capitalism and democracy in dramatic works which more or less consciously use the genre of utopia or dystopia. In other words, it is to show ways in which Shakespeare, in his modern dramatic incarnation, helps stage social revolt and stir political unrest.

5. “Is Shakespeare's Utopia Possible? A Comparative Study of English and Polish Literature”

Mateusz Kucab, University of Rzeszów, Poland

Utopia is the one of the most common literary genres, e. g. Voltaire's *Candide*, *Gulliver's Travels* by Swift, Krasicki's *The Adventures of Nicholas Experience* – the first Polish novel. Among those plays of William Shakespeare are still the unique examples as the hypothetical construction of utopia with *The Tempest* at the head.

This paper focuses on several issues. It presents a short recapitulation of the most important ideas of utopia and the philosophical doubts it casts, and the most important studies that are concerned with its philosophical dimension from the perspective of Shakespeare studies (Kott, Auden). *The Tempest* with its utopian aspects is a major literary inspiration in European

literature, and holds a special position in the Polish literature and drama (Reymont, Mrozek, Herbert). The paper concentrates on two dramas by Słowacki (*Balladyna*, *Maria Stuart*) that are very closely related to the works of Shakespeare and his construction of idyllic world (in Gonzalo's speech), especially where the stage process and the director's solutions are concerned. Therefore, the paper will also address also major productions of *The Tempest* or inspired by the play: Juliet Taymor's movie and stage performances by Krzysztof Warlikowski (Nowy Teatr); Dan Jemmet (Teatr Polski w Warszawie), *The Sea and the Mirror* by Auden (Jerzy Grzegorzewski's performance, Teatr Narodowy w Warszawie), in order to analyze the method of constructing (philosophically/ mentally/ concretely) idyllic world, both as a utopia in Shakespeare's plays and as a Shakespeare-invoked inspiration in other literary works, dramas and their stage renderings.

6. "Defining the Utopian Moment in Shakespeare"

Anna Kowalcz-Pawlik, Tischner European University, Poland

The aim of this paper is to analyze the potential for utopian moments in Shakespeare's drama at the level of the playtext and the theatrical production, and to reflect on the way in which this potential might be construed or deconstructed in intersemiotic and interlingual translation. To demonstrate the two divergent impulses towards utopia and dystopia observable in theatrical production as the site of "utopian performative," I will discuss the semiotic and syntactic shifts in the Polish translations of Gonzalo's utopian speech and Caliban's description of the island in *The Tempest*, as well as their rendition in two recent productions, the RSC *The Tempest* and Krzysztof Garbaczewski's *Burza*. This will allow me to reflect on the ephemeral, but transformative character of the utopian moment emerging in the theatrical space as a result of the conscious effort to create a theatrical communitas and to usher out the "force of the utopian text [which] make[s] us conscious precisely of the horizons or outer limits of what can be thought and imagined in our present" (Jameson).

SEMINAR 16: "Shakespeare in performance in digital media"

Conveners:

Urszula Kizelbach, Adam Mickiewicz University, Poland

Imke Lichterfeld, University of Bonn, Germany

"Shakespeare's imagination worked by restless, open-ended appropriation, adaptation and transformation" (Greenblatt 2009: 76), which rendered his plays open to metamorphosis and reinterpretation. Shakespeare and his works are present on Facebook, Twitter, or Tumblr in the form of "events", "memes", and "posts". We can listen to shows on the radio and hear lectures on Shakespearean drama in the form of podcasts offered by academics, or take online courses on e-learning platforms including videos. National Theatre Live broadcasts of Shakespeare's plays in performance lure thousands of younger and senior generations to theatres and cinemas. It is enough to mention the transmissions of Robin Lough's Hamlet

with Benedict Cumberbatch at the Barbican (2015) or Coriolanus starring Tom Hiddleston (2014) staged at the Donmar Warehouse to engage students.

We are seeking paper proposals for a seminar discussion based on the following aspects: what is the role of digital media and digital humanities in providing a reliable narration on Shakespeare's plays? How might their function have changed as new forms of theatrical adaptability and media representation have emerged since Shakespeare's time?

Seminarians:

1. "Hello, People of the Internet! This is Shakespeare (Shakespeare in YouTube Vlogseries)"

Anne Nichole B. Arellano, University of the Philippines, Diliman

"Hello, Internet!" is the usual greeting of YouTube vloggers before they begin to re-tell their followers about significant and mundane events of their lives. In 2014, one of Shakespeare's iconic characters, Beatrice from *Much Ado About Nothing*, greeted the Internet with the same phrase. This paper examines the Shakespeare vlog as an emerging adaptation in digital youth culture. Originally a chapter from a larger work that studies *bardbytes* (or user-generated, online, parodic Shakespeares), this paper enumerates the characteristics of vlogs and how *Nothing Much To Do* ascribes to the formal and material qualities of the video blog. It also classifies the Shakespeare vlog as an adaptation. In its transformation from stage play to video blog, the characters of *Much Ado* playfully engage with the digital youth culture in a unique way. In vlogs, there is a novelty in the application of the Bard's plays that obliges the sensibilities of the digital youth.

2. "Romeo and Juliet live La Dolce Vita"

Valeria Brucoli, University of Bari, Italy

In the middle ground between theatre and film, the Garrick Theatre of London opens the door to the Italian cinema of the late 1950s, where *La Dolce Vita* was celebrated through Federico Fellini's black-and-white masterpiece. In this post-war Verona, where pure beauty, carefree glamour and insolent irony reign over all, a pair of star-crossed lovers find their tragic destiny, bringing mourning where there was joy and music.

In this unusual setting *Romeo and Juliet* come back to life thanks to Rob Ashford and Kenneth Branagh, directors of the last theatre adaptation of the Shakespearean play, presented by the Kenneth Branagh Theatre Company, from May to August 2016, as part of their 2016 season *Plays at The Garrick Theatre of London*. The production sees Richard Madden and Lily James as *Romeo and Juliet*, back together after the film adaptation of *Cinderella*, also directed by Kenneth Branagh.

Shakespeare's heartbreaking tale of forbidden love this time becomes a live experience, in a performance imagined to be enjoyed not only by the audience attending the play in the Garrick Theatre, but to be broadcast live in cinema all around the world. Rob Ashford and Kenneth Branagh translate the play into a film for the big screen, by providing all the visual expedients needed to strengthen the work made with actors and design to recreate the 1950's Italy, like filming the performance in high contrast black and white to give to the cinema audience a different and complementary experience of the play.

The aim of this paper is to analyze the theatre adaptation of *Romeo and Juliet* by Rob Ashford and Kenneth Branagh in relation to the cinematic codes used to create a performance that brings on the stage the Italian cinema of the late 1950s, and gives to the audience the unique opportunity to attend a live performance of the play on the big screen.

3. "The Digital Girlhood of Shakespeare's Heroines"

Jenifer Flaherty, Georgia College & State University, USA

From Mary Cowden Clarke to Mary Pipher, writers have used Shakespearean heroines as a coded way to demonstrate the challenges faced by young women. My paper will examine how two digital production companies (The Candlewasters and Quip Modest Productions) connect Shakespeare with contemporary girlhood in YouTube adaptations of *Much Ado About Nothing*, *Love's Labour's Lost*, *Twelfth Night*, and *As You Like It*. The episodic digital format engages audiences with Shakespeare in new ways, allowing viewers to comment on each plot point and even communicate directly with the characters through scripted Q&A sessions and character Twitter accounts. By adapting Shakespeare's plots and gender-swapping several characters, these two production companies (both run by young women) create new connections between Shakespeare and contemporary teenage girls. All four productions expand the number and variety of the female characters, reworking Shakespeare to address issues of gender, sexuality, and love in the digital age.

4. "Shakespeare Captured Live in Hong Kong Cinema"

Mike Ingham, Lingnan University, Hong Kong, China

Film-theatre hybridity in the form of broadcast-live digital relays of performances of plays, operas and ballets via the cinema screen has captured the imagination of audiences worldwide, not least in the former British colony of Hong Kong. Since arriving in Hong Kong cinemas in recent years this commercial practice of 'Event Cinema', has mushroomed in 'Asia's World City'. Although outside the U.S. and the U.K. such putatively 'live' performances are in reality recorded and edited for the global market, in HK, as in other cities across the world, screenings of NT Live, RSC Live and Globe on Screen performances appear to retain their 'virtual liveness' when screened in Hong Kong cinemas, raising fascinating ontological and phenomenological questions about the quality of 'liveness' and the interpretation of attendance and presence. Philip Auslander's (*Liveness: Performance in*

a Mediatized Culture) and Martin Barker's (*Live To Your Local Cinema: The Remarkable Rise of Livecasting*) will inform the theoretical analysis of my paper.

The purpose of the paper is to explore the interface between Shakespeare performances live in theatres and Shakespeare performances 'live' in cinema in HK compared with the UK experience, with reference to concepts including mediativity, intermediality, cultural mobility and Shakespearean iconicity. It will also discuss whether aesthetic/artistic criteria for audiences, as well as knowledge of texts in a second language, are necessarily subordinate to those of actor star-status - naturally prominent in the publicity - and a sense of cultural elitism/superiority among Anglophone audiences. In the process it will consider questions of Chinese language subtitling, as mandated by the city's trilingual, biliterate public policy, and assess the extent to which the practice contributes to the city's sense of cosmopolitan identity.

5. "Types of Filmed Liveness in the Shakespearean Archives"

Margaret Jane Kidnie, University of Western Ontario, Canada

The international context for cinematic Shakespeare has drastically shifted since the 2009 experiment with the form first undertaken by the National Theatre (UK). Temporal simultaneity allows cinema audiences to share the energy – the sense of liveness – experienced by viewers watching the "same" performance on London's Southbank. For spectators in different time zones, however, this experience of presence necessarily alters. One engages in the excitement of the moment knowing that really, elsewhere in the world, that moment is already gone. New technologies have thus generated a critical preoccupation with forms of theatrical authenticity. My position is that a "live/non-live" distinction misses the way technology is transforming perceptions of staged performance. The NTLive phenomenon makes Shakespeare broadcasts such as those relayed by the Stratford Festival of Canada, for example, transmitted months after a show has closed, seem "more live" – more immediate, energetic – than would have been possible prior to 2009. I explore and distinguish competing models of screen liveness specifically in terms of their archival remains in order to prise open a theoretical distinction, not between "live" and "filmed", but between the unique performance, which is always lost at the moment it comes into being, and the production, which is more susceptible to archival research.

6. "Try what my credit can in Venice do': Shakespeare-related projects on crowdfunding platforms"

Vladimir Makarov, St. Tikhon's Orthodox University in Moscow, Russia

With online crowdfunding approaching the end of its first decade, it is surprising that no-one so far has examined hundreds of Shakespeare-related projects set up by users of crowdfunding platforms. In this paper, I will attempt to do so – including both 'funded' and 'failed' projects

and focusing primarily on how project creators use and adapt Shakespeare in their acts of narrative self-fashioning (i.e., stating their goals) and in the projects themselves.

As of today, Kickstarter archives have over 450 projects on Shakespeare, and about 150 more can be found on IndieGoGo (including its sub-site, Generosity). This is, however, paled by the impressive 600-700 on GoFundMe (some are only tangentially Shakespearean) – the platform more suited for individual pursuits, such as raising money for theater classes or a study trip.

With money raised by the community, creators have to be able to explain their vision to a wide range of backers (rather than, say, a particular loaning institution), which demands a less detailed original creative plan but a well-structured system of awards (the highest grossing Shakespeare project, feature film *Enemy of Man*, had 20 award tiers). A unique feature is that the whole creative process is typically filmed and/or described to stoke the backer's interest via updates. A special focus will thus be made on independent theatrical and cinematic adaptations (especially given that they account for 8 out of 10 top grossing Shakespeare projects on Kickstarter, and 5 out of 10 "most backed").

SBT's successful venture in raising money for the renovation of the New Place territory shows that creators' strategies can significantly vary. I will cover the most common of these, such as adapting previous projects that are known to have been successful (and financed in other ways), often combined with "bringing Shakespeare to the people" (e.g. a festival or one-time performance in a small town, especially a 'Shakespeare in the Park' -type event). Also popular are single-person reinterpretations and radical takes that can otherwise raise questions (e.g., a performance of *Macbeth* with spectators blindfolded, or 'Drunk Shakespeare'). Personal development projects on GoFundMe often present Shakespeare as a "provider of change", a key to self-improvement and professional growth.

I believe it is most productive to see these platforms as a marketplace of ideas all of which would never come out as planned, and most of which will never even reach completion. Still, all of them show how contemporary culture tries to adapt Shakespeare – and how the world of his plays fights back.

7. "From Adaptation to Remediation: Shakespeare's Performances in a Digital World"

Alessandra Squeo, Università degli Studi di Bari ALDO MORO, Italy

In *Shakespeare and the Digital World*, Carson and Kirwan assert "the mutual importance of the 'digital' as a context that influences the study of Shakespeare and, conversely, the importance of Shakespeare as a case study to understand the developing nature of the digital world" (2014: 1). The playwright's growing presence in a digitalized landscape has gained prominence in the academic debate of the last few years (Calbi 2013, Bishop-Huang 2014) where the conceptual models of 'adaptation' and 'appropriation' (Kidnie 2009, Huang-Rivlin 2014) have gradually absorbed more complex notions of 'remediation' (Bolter-Grusin 1999).

In the light of a wide theoretical background, this paper investigates some recent adaptations of Shakespeare's plays that particularly foreground the digital world's pervasive tendency to remediation where new media embed, emulate and refashion older ones (Bolter-Grusin 1999).

If the close-ups of Shakespeare/Prospero's quill, leaving ribbons of ink on pages framed in overlapping and dissolving screens, reimagined the 'sacred' textual space of the *First Folio* within the electronic environment of Peter Greenaway's *Prospero's Books*, Almereyda's *Hamlet* (2000) has more recently exhibited the tragedy's relation to/and distance from a wide range of new media, including "faxes, word processing documents, floppy discs, photographs, recorded videocassettes, live news broadcaster and amateur video" (Donaldson 2006: 216). Likewise, the Royal Shakespeare Company experiment *Such Tweet Sorrow* (2010) has gone so far as to adapt *Romeo and Juliet's* original text "to the 'aphoristic' 140 characters constraints of Twitter as a medium" in a "highly interactive and cross-media performance" that constantly draws "attention to itself as a Twitter adaptation" (Calbi 2013: 146). From different perspectives, fragments of Shakespearean texts are today remediated by a variety of *You Tube* versions that exhibit the performative potential of kinetic typography (O'Neill 2011 and 2014).

Focusing on some of the most interesting instances of such a manifold production, my paper will illustrate how Shakespeare's weaving of the multiple codes of Elizabethan drama is today imaginatively recast within a cross-media context, where a fundamental shift has occurred "in the way we look at the relation between text and performance" (Dawson 2005: 141).

8. "‘This shit’s got it all:’ *Thugnotes* as a gateway to young people enjoying Shakespeare"

Gweno Williams, Norwegian Study Centre, University of York, UK

This paper explores the positive impact of the popular culture YouTube series *Thugnotes* (2013 onwards) on young peoples' attitudes to Shakespeare, together with its adversarial and sceptical approach to traditional academic scholars and their behaviours. *Thugnotes* (www.youtube.com/wisecrack) is a fast, funny, cool, hip-hop online digital guide to classic literary texts, presented by 'literary gangster' Sparky Sweets Ph.D, who is portrayed by American comedian Greg Edwards.

'Check-it-William Shakespeare got street cred for bein' da most turnt-up playa to ever write in da English language and pennin some da dopest works eva. This bad bard even created 1,700 new words like it ain't no thang. Afta hundreds of years, schola's still got a big ol' hard-on for him. In fact, da only stunna who got more books written 'bout him is Jesus. Dayum. This cat is high balla numba one.' *Thugnotes* (2015, Vintage).

This paper explores how Sparky Sweets' youth-oriented language and apparently casual street smart approach use humour, eclectic 'found' visual illustrations and a dramatic fast-paced first person presentation style to appeal to students, including speakers of English as an additional language. *Thugnotes* was first recommended to me in an undergraduate Shakespeare class by an international student, so I am particularly interested in exploring the

appeal and usefulness of *Thugnotes* for international students studying Shakespeare, as well as for academics introducing and teaching Shakespeare's plays.

The irreverent and provocative style of *Thugnotes* simultaneously rejects and parodies conventional academic paradigms; Sparky Sweets' declared mission is: 'to wreck da arrogance some literary fools feel like they gotta roll wit'. Yet the literary and critical information provided about texts is accurate and reliable, helpful and engaging, inspiring students and receiving awards and commendations from organisations such as the National Association of Scholars (2013). In the words of production company Wisecrack's introductory motto: 'They said it couldn't be done, to make smart stuff funny!'

The delightfully paradoxical style and content of *Thugnotes* positions it as a valuable introduction and an enriching addition to conventional study. *Thugnotes* is live and immediate in its conversational presentation style, and also in the sense that additional classic texts are constantly introduced—so far there are 100. Online audiences can contact Wisecrack directly to propose new texts. For example, proposing a new Shakespeare play for Sparky Sweets to discuss could be a direct outcome of the July seminar in Gdansk, if wished.

'Since he one of da baddest authors of all time, we gotta give Ol' Willy Shakes a lil extra love'. This paper will include screened YouTube excerpts.

SEMINAR 17: „Shakespeare and/in Europe: Connecting Voices”

Convenors:

Nicole Fayard, University of Leicester, UK

Krystyna Kujawińska-Courtney, University of Łódź, Poland

Recent events in Europe, from the migrant crisis, racial tensions, terrorist attacks, to the UK's decision to leave the EU, have revealed deepening tensions and divisions across the European Union and the continent. Recent studies suggest that our existing socio-political paradigms limit people's responses to diversity and multiculturalism to overcoming integration rather than living with it. Yet to live with rather than fight integration we must first recognise Europe and European identity as fundamentally diverse. Understanding Europe as a conglomerate of plural, fluid and multicultural identities—born of geographical, historical, biological, sexual, linguistic, religious, ideological and artistic varieties—would enable us to better appreciate it as an inherently transnational entity.

Perhaps no 'migrant' illustrates this point better than Shakespeare, who continues to be embraced enthusiastically throughout Europe as a key text, his plays constantly being read and performed in a variety of target languages. The themes of diversity, conflict, and cultural exchange dominate Shakespeare's theatre. Interestingly, several recent productions have given special—often controversial—prominence, to these issues. But how are we to interpret such directorial choices? Was their aim to criticise diversity, to expose its impact on an enlarged Europe, or to point to various mechanisms of intolerance?

The aim of this seminar is to explore how Shakespeare's works have been used on the stage by translators, theatrical practitioners, and audiences to promote an understanding of diversity and identity in Europe (and beyond it). In what sense can we expect Shakespeare's plays to reflect current-day European realities and identities? What kinds of developments have been made in performance aesthetics and translation methodologies to accommodate or address Europe's ever-changing and diversifying social landscape? Can Shakespearian performance be a means to connect the many voices and languages of the people of Europe? Do audiences genuinely make connections between Shakespearian performance and their own daily lives? We propose to investigate these questions by bringing together scholars and the audience into a lively interdisciplinary and cross-professional discussion on Shakespeare and Europe today.

Seminarists:

1. **"'I fear I am not in my perfect mind.' Jan Klata's *King Lear* and the Crisis of Europe"**

Magdalena Cieślak, University of Łódź, Poland

In his Shakespearean productions Jan Klata tends to radically experiment with the sets, texts, and contexts. He sets the plays in culturally and politically specific locations, experiments with bi- or multilingual productions, and incorporates other texts into the Shakespearean frame. In this way, he uses Shakespeare as a means to address contemporary problems and tensions which are vital for his geopolitical reality.

His 2004 *H.* (Teatr Wybrzeże), the Polish-German 2012 *Titus Andronicus* (Teatr Polski in Wrocław and Staatsschauspiel Dresden), and the 2013 *Hamlet* (Schauspielhaus Bochum) in various ways through Shakespearean text explore the issues of national identities, cultural legacy of Europe and its nations, the conflicts of the past, as well as the current European reality. His 2014 production of *King Lear* (Narodowy Teatr Stary, Kraków) may not be immediately seen as a similar approach to Shakespeare. Set in a religious context of the Catholic church and using mostly Polish language, with seemingly only decorative additions in foreign languages, *King Lear* does not engage in the European politics with the same directness and force as Klata's earlier productions. And yet, as I wish to argue, this performance is also strongly concerned with the European cultural legacy and identity, and may therefore be seen as a valid voice in the discussion on how Shakespearean productions help to understand our current-day reality.

2. **"Je suis Shakespeare: the making of shared identities on the French stage"**

Nicole Fayard, University of Leicester, UK

In France, as elsewhere, Shakespeare has long stood as an icon of local change, reconciliation or resistance. In recent years, French Shakespearian performance has been dominated with spatial and visual interrogations of borders, reflecting the shifting power dynamics within the

new Europe. Is there a fundamental need to investigate the dynamic relationship between the idea of belonging and European Shakespearian traditions?

Relying on Roland Barthes's *Mythologies* and Emile Durkheim's cultural logic of collective representations, this paper interrogates the notions of 'Shakespeare', the 'French' and the 'European' ideas, and their function in the creation of integrated economic and political communities. I argue that, like the 'European idea', 'Shakespeare' does not describe contemporary French or European society, but his theatre is recurrently invoked to enable us to imagine our own society. Its ultimate important function is to provide French theatre directors and audiences with a sense of their collective being.

This interpretation is useful to explain the paradoxical popularity of Shakespeare's theatre in France and elsewhere. It also serves to hide one of the more profane motivations behind the increasing circulation of Shakespeare knowledge and performance within the European Union and beyond, which is connected to Shakespeare's value as an agent of cultural, political and commercial mobility.

3. "Greek Hamlets on and off stage: Shakespeare and the Greek crisis"

Xenia Georgopoulou, University of Athens, Greece

In 21st century Greece Shakespearean productions are rarely connected with contemporary political and social issues. Such a rare example was Stella Mari's street performance *Hamlet Committed Suicide* in 2011, a production that reflected, both consciously and effectively, the Greek financial crisis of the last few years. In Mari's work excerpts from *Hamlet* (in Giorgos Heimonas's translation) were aptly selected and used to illustrate this particular historical moment. For Mari the financial crisis only resulted from a crisis of values and consciences, and Hamlet could represent "the Greek of today", suffering a personal, social, financial, national crisis. In this production the Danish prince was played by six different actors, to underline that Hamlet could indeed be anyone.

Mari's work was not the only production of (or based on) *Hamlet* in Greece during the years of the crisis. However, no other director seems to have related Shakespeare's most famous tragedy to the current political and social situation. Interestingly, there is much more to be found off stage; in political articles written during the crisis, several Greek Prime Ministers of the last few years have been identified with Hamlet, due to the dilemmas they both faced and posed to the people (George Papandreou in 2011, Antonis Samaras in 2014, as well as the current Prime Minister Alexis Tsipras in 2015). In other articles the "Hamletian dilemma" troubled some leader of the opposition, the members of the Parliament, or the Greek people itself.

This paper will deal with these contemporary Greek Hamlets, both on the theatrical and on the political stage.

4. “Between Paralysis and Paroxysm: Shakespeare and the ‘Vormärz’ as a Lesson For Our Times”

Robert Gillett, Queen Mary University of London, UK

The period between the 1815 and 1848 is known in German political and cultural history as the ‘Vormärz’. It is usually characterized as a period of both extreme conservatism and ardent national liberalism. It was during this period that the canonical translation of Shakespeare, the so-called Schlegel-Tieck translation, came into being and established itself. The purpose of my paper is to examine in detail the political implications of this nexus. In it I shall be revisiting the questions of how the different sides of the political debate appropriated Shakespeare for their own ends; what this reception tells us about Shakespeare himself; what parallels we might draw between that time and ours; and hence how Shakespeare might help to shed light on our current predicament. In particular I shall be looking at the paradoxical role played by Shakespeare in the elaboration of the national ideal; the reasons why and the mechanisms by which Shakespeare’s alleged politics were, or might be, extrapolated from his plays; the way in which the vacillating figure of Hamlet came to stand for Germany itself and more broadly for the precarious position of the critical intellectual in a time of repression and polarization; and the ability of theatre to bring home to tyrants the nature of their own tyranny. The texts I shall be using for the purpose will range from Goethe and Tieck, Börne and Freiligrath to *Saturday Night Live*. And my conclusion will concern the role of art in times of political upheaval.

5. “Shakespeare and/or Cervantes? Reviewing the 400th Commemoration in Spain”

Keith Gregor, University of Murcia, Spain

My intervention is a kind of retrospective and stock-taking of the joint Shakespeare and Cervantes commemoration held in Spain last year. From the multifarious events that took place there are, I suggest, two basic conclusions are to be drawn: first, that in terms of the quantity and quality of those events, Cervantes fared rather badly with respect to his English contemporary; second, that very few of them succeeded in breaking down the age-old barriers (cultural? political?) that have hindered a comprehensive comparison of the two writers’ work. My aim in the panel is to provide evidence for these claims and also an explanation for why so little seems to have been learnt from previous such commemorations. Reviewing exhibitions, performances, readings, conferences and other scholarly and non-scholarly events, etc. which have addressed Cervantes and Shakespeare either separately or in conjunction, I appraise the influence of a range of factors which, barring the “discovery” of Cervantes as a genuinely innovative playwright, prevented any new or interesting light being shed on two such canonical figures.

6. “*Othello* in a prevalingly homogeneously ethnic society”

Krystyna Kujawińska-Courtney, University of Łódź, Poland

In one of the essays written towards the end of his life, Jan Kott, the well-known advocate of the “Shakespeare our contemporary” concept, commented that this “contemporaneity is never given to us: it is asked of us—and of our theatres.” The aim of my paper is to show an example of current Polish theatre approaches to Shakespeare’s *Othello*, a play which currently does not seem to be among directors’ favorites. The situation was much different during the second half of the nineteenth century and on into the early decades of the twentieth. Inspired by productions of the play by Ira Aldridge, who visited Poland seven times (1853-1867), many outstanding Polish actors played Othello in blackface. This changed in the aftermath of World War II, as the communist regime made a concerted effort to turn Poland into an ethnically homogeneous population. As a result, the racial problematics of the play appealed neither to theatre directors nor to audiences. It is no surprise, then, that only one production of *Othello* was staged in blackface from 1945 to 1989. Since 1989, the situation has not changed much. Because there are no black actors in Poland, Othello’s race is somehow marginalized in the all-white casts. I will concentrate on one of the latest efforts to contemporize the play by presenting its primary conflict as marital jealousy triggered by the age gap between an older man and a much younger woman.

7. “‘But that my Lady Beatrice should know me, and not know me’: exploring diversity and identity through *Much Ado About Nothing*”

Kiki Lindell, University of Lund, Sweden

Playing with identity (whether through hiding, masking or actively pretending to be someone else) is a persistently recurring feature of *Much Ado About Nothing*. Don John is the subversive rebel, pretending to be his brother’s friend. Don Pedro pretends to be Claudio to woo Hero; Claudio pretends to be Benedick in order to hear what Don John has to say; Don John pretends to believe that Claudio is Benedick in order to say it. Borachio makes Margaret ‘pretend’ to be Hero, enacting a love scene, thereby enabling Don John to pretend that Hero is unchaste. The masque enables all and sundry to play with their true identity – Beatrice and Benedick making different uses of the convention of the protective ‘visor’ to tell each other uncomfortable truths. They later ‘overhear’ their friends plotting and pretending in order to make them come together as lovers (as well as accept yet more uncomfortable truths about themselves); in the case of Beatrice and Benedick, playing with identity thus ultimately leads to finding their own true identity.

Recent times have seen an increasing atmosphere of hostility in connection with the migrant crisis in Europe and in the world; only a week ago, on 19 February 2017, the US President tried to co-opt my own country for his own xenophobic purposes, claiming that immigrant-related terrorism had befallen Sweden the night before (prompting indignation as well as satirical online reactions such as the creation of the hashtag ‘Je suis

whatever happened in Sweden', and the rumour that IKEA had sold out its self-assembly 'börder wäll').

Against this backdrop of worldwide tension, uprooting and aggressive jingoism, I want to investigate and discuss Shakespeare as a tool for understanding the fluid and multicultural identities of Europe, and embracing the idea of playing with identity. Taking two student productions of *Much Ado About Nothing* (one in 2006, the other in 2017) as my point of departure, I also aim to discuss Shakespeare as integration.

8. “A False Dawn: Fascist Ideology and Questionable Redemptions in Julie Taymor’s *Titus* (1999)”

Gemma Miller, King’s College, UK

In 2004, Pascale Aebischer predicted that Taymor’s *Titus* (1999) would ‘probably [...] have the greatest impact on the play’s perception in the early twenty-first century’. She could not possibly have known just how prescient those words would prove to be. Revisiting *Titus* in 2017 against the current backdrop of far-right nationalism and anti-immigrant rhetoric, it is striking just how relevant this film still feels. From the SS-inspired uniforms to the political rallies, ritualised violence and Riefenstahl-inspired military marches, *Titus* is a film that offers a stark warning about the self-destructive forces of fascism. These references are not subtle and the analysis of *Titus* as an anti-fascist film is not original. Richard Burt has written eloquently and persuasively on this topic and Taymor herself has openly cited the Holocaust as her inspiration. What I consider in this paper is the way in which Young Lucius, an Aryan child, is deployed in this film. Both witness and participant, he not only stands as surrogate for the audience, but also provides their one hope of salvation — a salvation that proves to be built on shaky ground. As he steps out of the frame towards a new dawn at the end of the film, cradling the bastard, miscegenetic son of Aaron and Tamora in his arms, his intentions are far from clear. What appears to be a message of hope unravels in the face of its ambiguities as the new dawn is revealed to be a mirage, and the child appears, at best, a problematic symbol of change and a questionable bearer of futurity.

9. “The European Arboreal Crisis, Shakespeare's Trees, and Family Trees”

Monika Sosnowska, University of Łódź, Poland

The aim of my paper is to present Shakespeare's tree-imagery in the context of today's European genealogical and ecological problems. I will address the issue of European identity through the ecocritical reading of selected fragments of Shakespeare's dramas pertaining to images of trees. I will attempt to demonstrate how these exploited plants can reveal our past and how our future depends on them.

In Shakespeare's plays trees do not just grow. Trees can be used as metaphors of human body, the condition of family or state. They are often presented as living creatures with their own plant awareness, which is exemplified by the Forest of *Arden* (*As You Like It*). Trees can threaten human being as in *Macbeth* (The Birnam Wood) or be their last companions, for instance Ophelia dies after her unfortunate climbing a willow's branch. Planting, grafting, felling and lopping of trees are not unusual among Shakespearean depictions of family trees (*Richard II*, *Richard III*, *Henry V*). The tree-imagery is exploited to describe the human body as in, for example, *Cymbeline* or *Titus Andronicus*. How can we benefit from this abundant imagery to solve our and Europe's genealogical and ecological problems?

If trees could speak in our language, or rather, if we could listen to them talking to us, they would tell us the most amusing stories about our ancestry and our common roots. I will try to demonstrate that the root of the problem is that we turn a deaf ear to the fact that through the real trees and tree imagery we are more connected in our diversity than we suppose.

IV. WORKSHOPS

1. Jay L. Halio: "Understanding *Hamlet*"

Hamlet presents lots of problems, including textual ones. This workshop will try to understand what the most important problems are such as the causes of Hamlet's delay, the nature of the Ghost, Gertrude's ambiguous role, and the Christian context of the play.

Prof. Jay L. Halio was educated at Syracuse University and Yale. He has begun teaching English at The University of California and then moved to the University of Delaware. Professor has taught a wide variety of both graduate and undergraduate courses, specializing in Shakespeare and his contemporaries, but also teaching courses in modern British and American literature, modern drama, moral issues in modern literature, and Jewish American literature. The author or editor of more than thirty books, he has also published a large number of essays and chapters in books. His essays have appeared in "Shakespeare Quarterly"; "Shakespeare Studies"; "Studies in English Literature" and other leading journals. He has been a Fulbright-Hays Senior Lecturer three times and has lectured at many universities at home and abroad. Under the Visiting Scholar Program of the Delaware Humanities Forum, professor visits a number of schools in the State of Delaware every year to discuss Shakespeare with students and teachers. At present, though technically retired, he continues to teach occasionally at both the graduate and undergraduate level at the University of Delaware and abroad.

2. Anna Ratkiewicz-Syrek: "Ophelia – a daughter and sister"

The workshop focuses on *Hamlet* and treats Act 1 Scene 3 as a starting point for the discussion about the character of Ophelia – her motivations, emotions and feelings. In order to understand Ophelia it is significant to focus on her relationship with men – her brother Laertes and her father Polonius – they define, shape and influence her. One of the tasks for the participants will be to re-enact contemporary life while preserving emotional context such as the parting of siblings, a daughter's (dis)obedience, being raised without a mother. During the workshop we will also attempt to answer the question: "What would happen if we wrote a play *Ophelia*, in which Hamlet would only be a supporting character?"

Anna Ratkiewicz-Syrek is a theatre and film expert and a graduate of Polish Philology at the University of Gdańsk. Currently, she is a first-year PhD student at the Faculty of Modern Languages. She completed a course on Theatre pedagogy run by the Theatre Institute in Warsaw. She is also a secretary of the Polish Shakespeare Society. Since 2008 she has been an employee of the Gdańsk Shakespeare Theatre, where she holds the position of the Head of the Department of Education. She acts as a coordinator of local and international projects in the field of cultural education: "Teatr z klasą" (Classy Theatre), "Teatr i Edukacja" (Theatre and Education), "Teatralny Pasjans" (Theatrical Solo), "Letnia Akademia

Szekspirowska” (Summer Shakespeare Academy), “Szeksploracje Kultury” (Cultural Shakesplorations). She teaches classes on Shakespeare and organizes workshops.

3. **Marta Nowicka: ”Family bonds vs. family bondage: the case of Julia Capulet”**

The workshop aims to revise the relationships that are established between literary characters – we will attempt to transfer the plot from the textual sphere to the theatrical one. Some chosen scenes from *Romeo and Juliet* will be our starting point. At first, we will begin with simple theatrical tasks in order to end with authority problems, feelings of personal dependency, need of free will and freedom. We will consider how it is to be forced, live under oppression and to oppose somebody. The workshop is addressed to those who teach or would like to teach literature by using dramatic and theatrical techniques.

Marta Nowicka graduated from Serbian (BA) and Polish (BA and MA) philology at the University of Gdańsk. In 2009 she graduated from a Postsecondary School of Psychology and Sociology. She is a PhD candidate at the University of Gdańsk. Since 2009 she has been working at Gdańsk Shakespeare Theatre as an Education Specialist, the position which involves running Polish and international projects, conducting workshops (for pupils, students, and elderly people). She creates new concepts for educational activity involving young people in the subject of theatre and other artistic events. Her scholarly interests encompass Cultural Otherness projects. Additionally, since 2013 she has worked at the Department of Performing Arts at the University of Gdańsk. She is a member of the Polish Shakespeare Association and of the Oracle Cultural Network.

4. **Sara Remeris: “Short Shrews and Tall Tamers: How might a reassessment of typecasting provide inspiration for new interpretations of Shakespeare’s plays?”**

How do twenty-first century staging conventions impact on the way we understand Shakespeare’s plays and how might a fresh approach to casting help us re-imagine Shakespeare for contemporary audiences? Focussing on Shakespeare’s *The Taming of the Shrew* this workshop aims to explore these questions, examining casting’s potential for creating new interpretations of Shakespeare’s plays.

The Taming of the Shrew is a play that has benefitted from innovative approaches to casting. Since the turn of the twenty-first century there have been a variety of single-sex and cross-gender professional productions of the play in the UK. Beginning with a brief overview of the play’s recent performance history, this workshop will go on to explore how a consideration of an actor’s embodied characteristics – his or her height or size – might be used playfully to subvert the gender politics of this problematic play. Participants will perform short extracts from the play and experiment with how meaning is created through bodies as well as text.

Sara Reimers is a director and dramaturg working in London. She is also a PhD candidate at Royal Holloway, University of London where she has just submitted a thesis which explores the way in which casting constructs femininity in contemporary stagings of Shakespeare's plays. She has run workshops for a number of companies including By Jove Theatre Company and Librarian Theatre. Sara has also worked for Shakespeare's Globe, providing dramaturgical support for the inaugural season in the Sam Wannamaker Playhouse. Sara is an Associate Director with Lazarus Theatre Company, for whom she is currently directing a production of *The Taming of the Shrew* at the Brockley Jack Theatre.

5. Michael Saenger: "Shakespeare Between Languages"

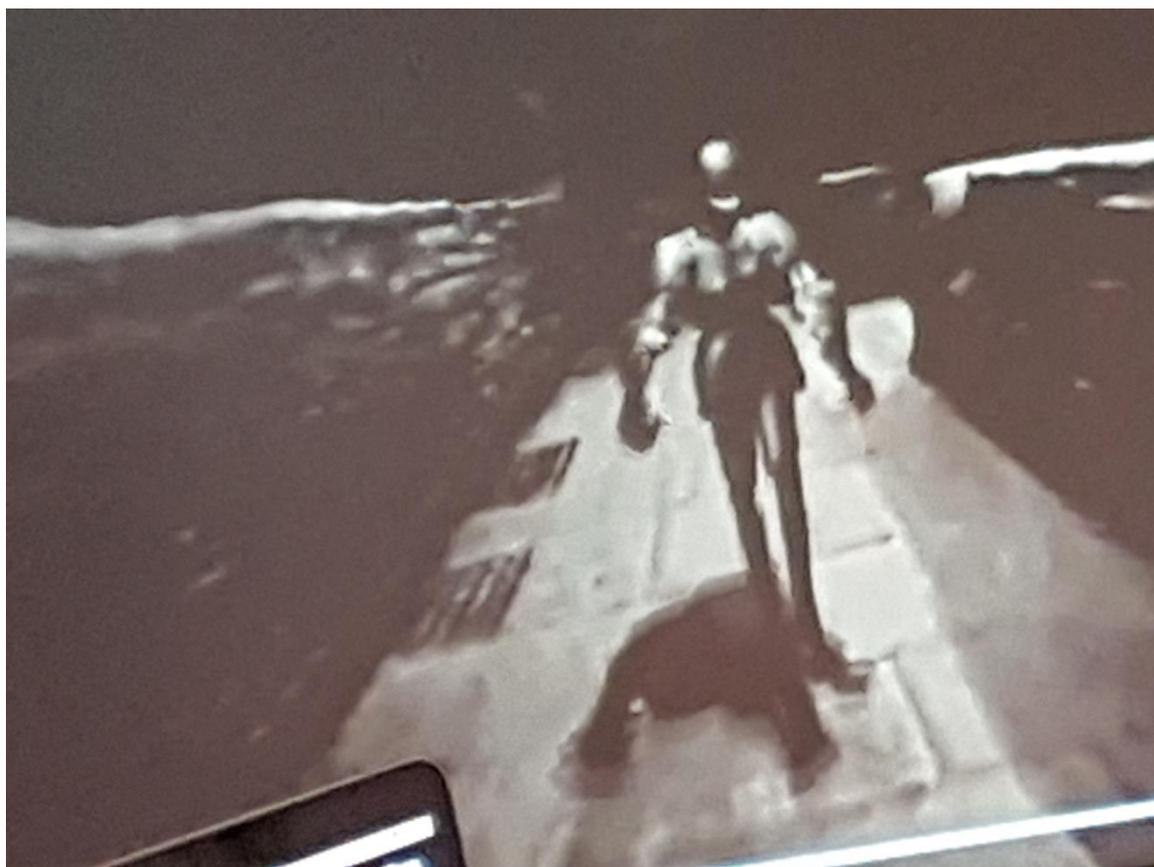
Shakespeare was English by nationality, but he never confined himself to the English language. Subsequent translations have moved his works around the globe, and more recent theory has challenged long-held ideas of translation as a paradigm of loss. Working within the fluent languages of the seminar participants, we will examine several moments in translated Shakespeare. Through these moments, and with reference to some key translation theorists, we will share information on grammar and meaning, and we will track how Shakespeare's structures are morphed or regenerated in new and variegated linguistic environments.

Michael Saenger is Associate Professor of English at Southwestern University in Texas. He is the author of two books, *The Commodification of Textual Engagements in the English Renaissance* (Ashgate, 2006), and *Shakespeare and the French Borders of English* (Palgrave Macmillan, 2013), and editor of *Interlinguicity, Internationality and Shakespeare* (McGill-Queen's UP, 2014), and has recently published articles in *Shakespeare Survey and English Text Construction*. Teaching and research have been his passion for some time, but he got into Shakespeare by performing plays as an actor, and he has directed and acted in a variety of plays through the years.

V. INSTALLATION

An installation by CREW (BE), in collaboration with Umland (NL): *Hands-On Hamlet*

The installation experience/experiment immerses a visitor with a head mounted display in a virtual *Hamlet* experience. The 'immersant' will be walking through a hybrid world of 3D-computergraphics and 360° filmed scenes with the actor being *motion captured* at the same time. The medium has an empathic quality as it allows the visitor to experience a radical perspective change between an inner *Hamlet* world and the perspective of a Hamlet actor. Is it possible to become a thinking Hamlet character?



Eric Joris and CREW

Eric Joris is the artistic director of CREW, a Brussels-based art collective that operates on the boundary between art and science, between performing arts and technology. CREW has been a pioneer in the development of immersive media and has an outspoken fascination for how technology is changing us and the understanding of our embodied selves in an increasingly digital world. CREW creates hybrid forms and presents them in various settings (performance arts and visual arts festivals, large public events, and academic conferences) across Europe, China, Canada and the US.

Urland

Urland is a Dutch performance collective from Rotterdam, set up by Ludwig Bindervoet, Thomas Dudkiewicz, Marijn Alexander de Jong and Jimi Zoet. They make visual, musical and physical performances that confront the audiences with universal themes and questions. *Hands-on Hamlet* is developed in collaboration with Thomas Dudkiewicz and Marijn Alexander de Jong.

CREW is structurally funded by the Flemish Government & the Flemish Community Commission.

Urland is funded by the Rotterdam Government & Het Rotterdamse podiumfonds.

ESRA Board renewal - two positions to be filled (2017-2021)**Candidates:**

Michelle Assay is an Honorary Research Fellow at the University of Sheffield and a researcher at the IREMUS laboratory of the Sorbonne. Born in Tehran, she studied performance, musicology and theatre criticism in Kiev at the Tchaikovsky Academy, and theatre and cinema in Canada, obtaining her PhD at the Universities of Sheffield and the Sorbonne with a dissertation on the topic of *Hamlet* in the Stalin era, which she is currently preparing for publication. This work has been endorsed by the world-leading Slavist, Katerina Clark, who served as one of her External Examiners and who has praised its ‘overwhelming, almost encyclopedic, volume of research’ and ‘power of analysis’. Alongside several published articles in this area, Michelle is co-ordinator of an international research group on ‘Shakespeare in Central and Eastern Europe’ which she launched during the Paris 450 Conference. She is currently working on a pioneering project on Shakespeare and Soviet censorship, showing how adaptations of Shakespeare in Russia and the Soviet Union were subject to suppressive factors. She is also developing a practice-based project leading to the reconstruction and revival of Nikolai Akimov and Dmitry Shostakovich’s 1932 production of *Hamlet* (one of the most notorious ‘Shakesperiments’ of history).

Nicoleta Cinpoes is Principal Lecturer in English – Shakespeare at the University of Worcester. She teaches Renaissance Literature, is Course Leader for English Literary Studies and co-director of Worcester’s Early Modern Research Group. In 2015 she convened and hosted, at Worcester, the ESRA biennial conference.

Nicoleta is the author of *Shakespeare’s Hamlet in Romania 1778-2008: A Study in Translation, Performance and Cultural Appropriation* (Mellen, 2010) and of the open-access website: [The Jacobethans](#). Her work has appeared in *Theatrical Blends*, *Shakespeare Bulletin*, *Studia Dramatica* and *Shakespeare in Europe: History and Memory*. In the theatre, she has worked in several capacities – from that of dramaturge to assistant director and translator. Currently, she is editing *Doing Kyd: A Collection of Critical Essays on The Spanish Tragedy* (forthcoming, MUP) and collaborating on a new Romanian translation of Shakespeare’s Complete Works, writing introductions to: *Hamlet* (2010), *Titus Andronicus*, *Measure for Measure*, *The Merchant of Venice*, and *The Comedy of Errors*.

Nathalie Vienne-Guerrin is Professor of Early Modern English Literature at the Université Paul-Valéry Montpellier 3 (France) and head of the “Institut de Recherche sur la Renaissance, l’âge Classique et les Lumières” (UMR 5186, research centre of the French National Centre for Scientific Research, CNRS, IRCL).

She is co-general editor of *Cahiers Élisabéthains* (Sage). She currently directs the international project *New Faces: Shakespeare's World and Present Challenges* (2016-).

Nathalie has published widely on insults, the evil tongue and the war of tongues in Shakespeare's plays – including *The Unruly Tongue in Early Modern England, Three Treatises* (Fairleigh Dickinson, 2012) and *Shakespeare's Insults: A Pragmatic Dictionary* (Bloomsbury, 2016).

She has also co-edited a number of collections: with Claire Gheeraert-Graffeuille, *Autour du Songe d'une Nuit d'été* (2003); with Sarah Hatchuel, *Television Shakespeare: Essays in honour of Michèle Willems* (2008), and several volumes in the *Shakespeare on Screen* series (from Cambridge University Press): *A Midsummer Night's Dream* (2004), *Richard III* (2005), *The Henriad* (2008) *The Roman Plays* (2009), *Hamlet* (2011), *Macbeth* (2013), *Othello* (2015), and *The Tempest and Late Romances* (2017).

Jana Wild is a Professor at the Department of Theatre Studies, Theatre Faculty, Academy of Performing Arts Bratislava (VŠMU), Slovakia. Her main areas of research and teaching include Shakespeare, contemporary theatre, theatre criticism, and English and German Drama.

Jana currently leads two research projects in Shakespeare studies, 'Shakespeare 400' and 'Shakespeare in Changing Cultural Paradigms' (both to be completed in 2018). She is also a co-researcher in the international project Czech and Slovak Scenography for Shakespeare, 1830 – 2015, a joint initiative of the Ohio State University, University of Hull and Masaryk University Brno.

She is the author of several monographs, the latest of which *Shakespeare. Zooming.* (Bratislava : Európa, VŠMU, 2017) and *Malé dejiny Hamleta* [A Short Cultural History of Hamlet] (Bratislava: Slovart, SND, 2007). Edited collections include *Shakespeare in Between* (2017, forthcoming), *Zrkadlá (pre) doby. Shakespeare v divadle strednej Európy* [The Mirrors of/for the Times. Shakespeare in Central European Theatre] (2015), and „*In double Trust*“. *Shakespeare in Central Europe* (Bratislava: VŠMU, 2014, rpt. 2017).

Jana Wild has regularly convened international conferences on Shakespeare, among which *Shakespeare in Between* (2016).